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SECTION  
TWO



ARTISTIC  
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COTTAGE VILLA  
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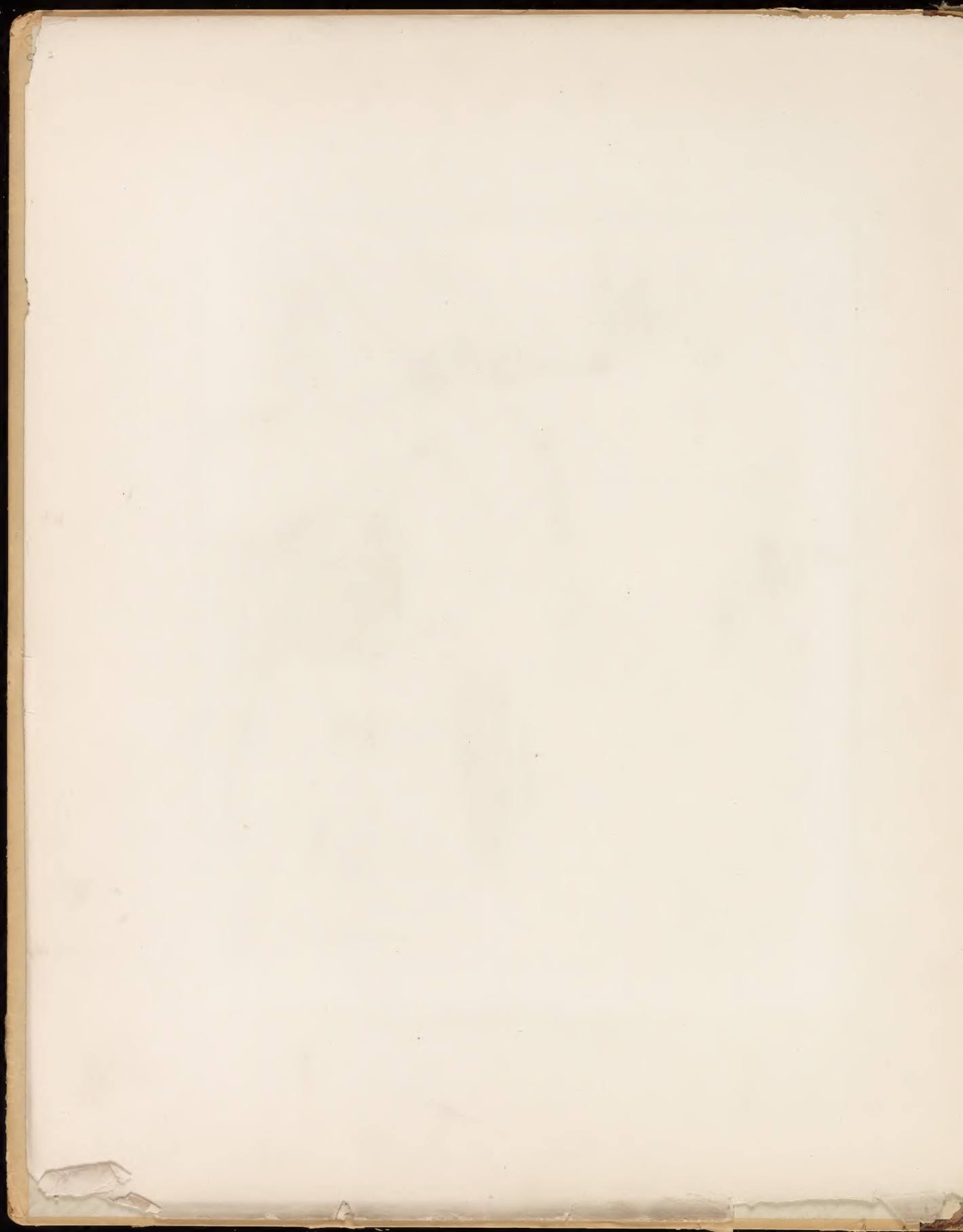
D. APPLETON AND COMPANY  
NEW YORK

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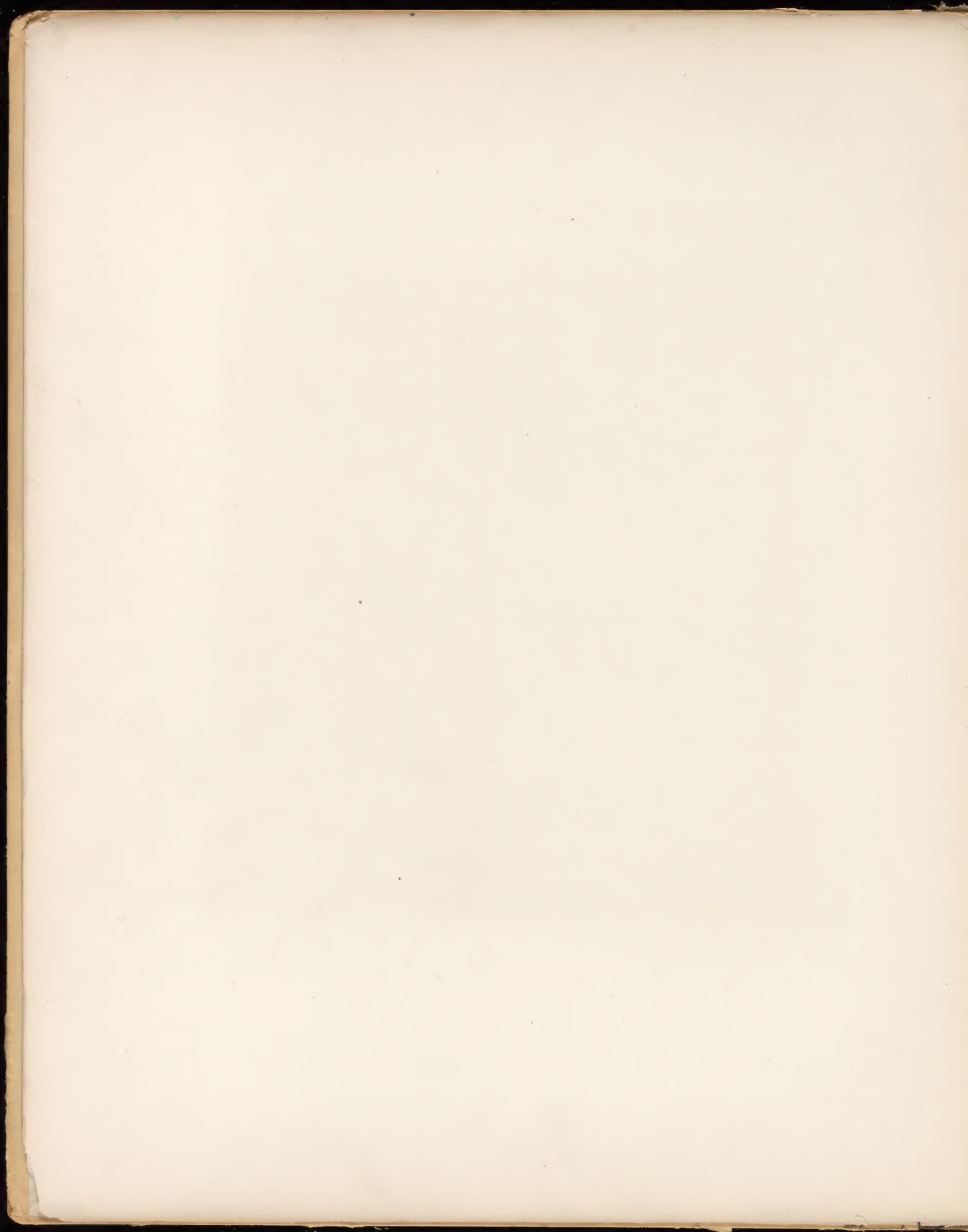
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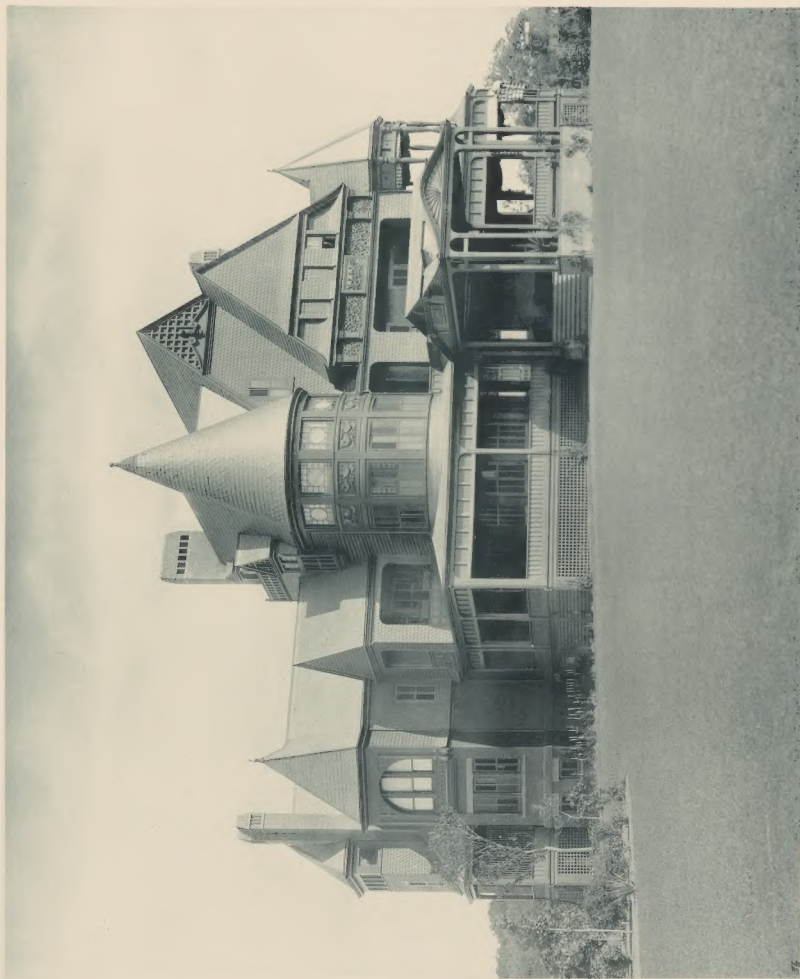




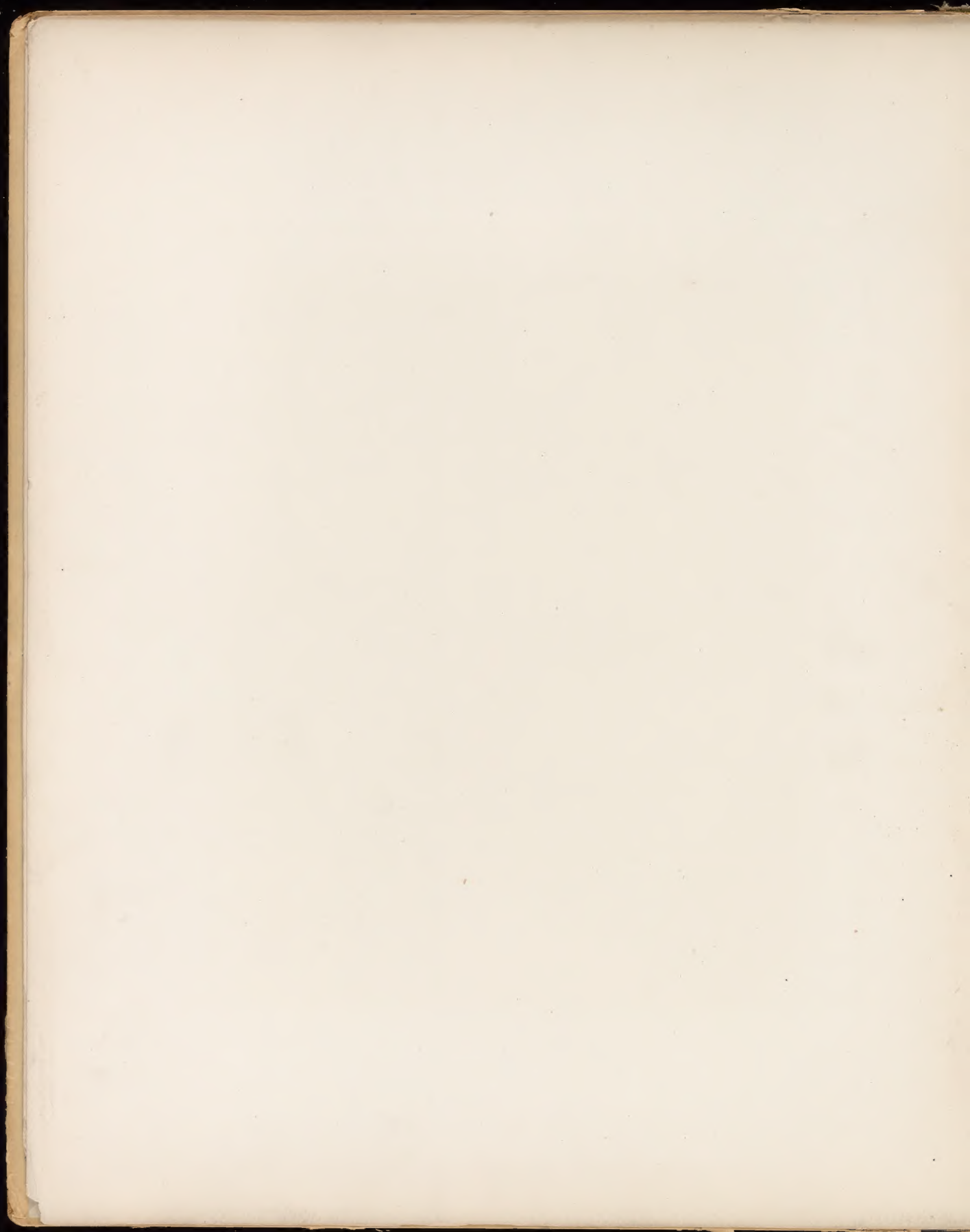
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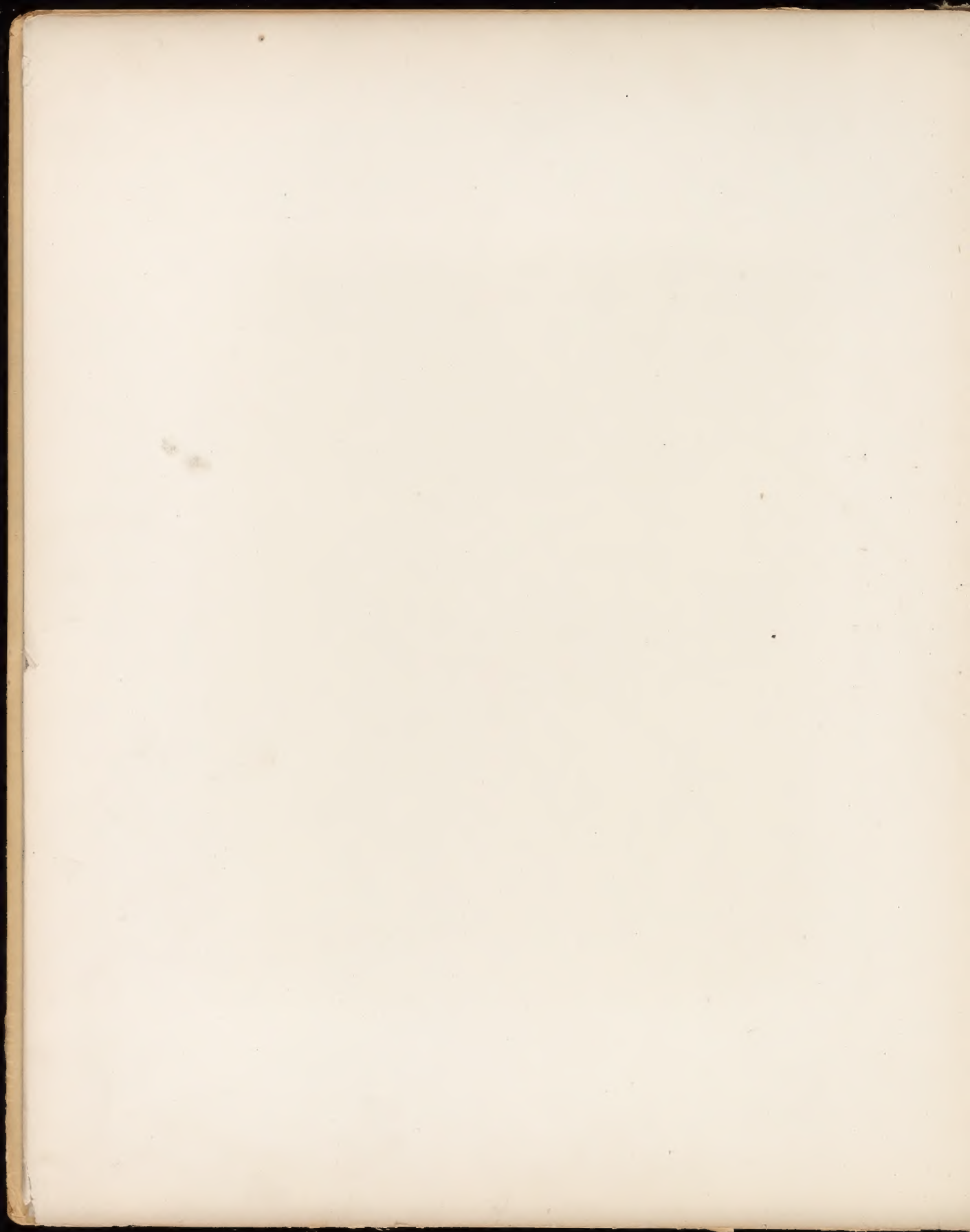
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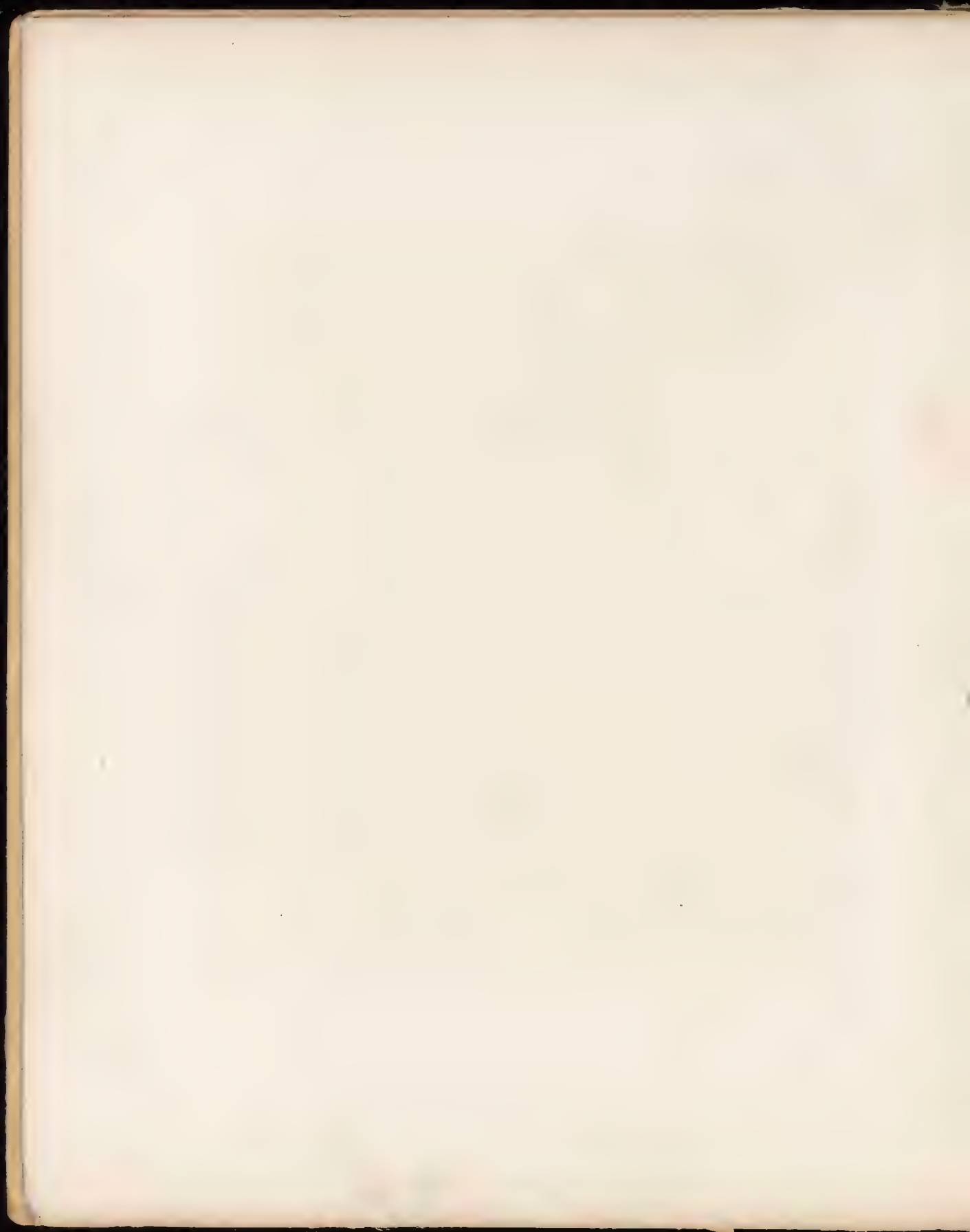








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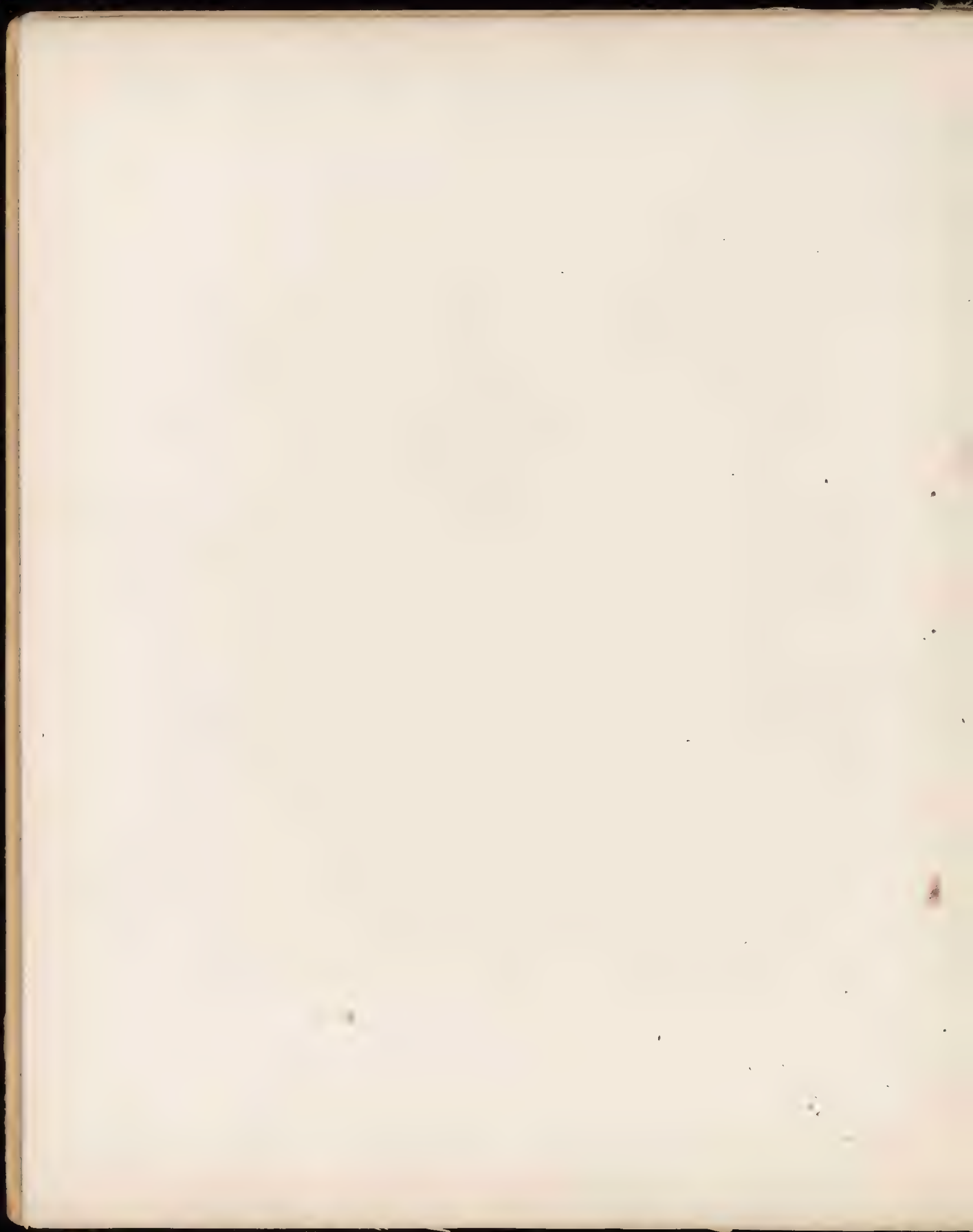








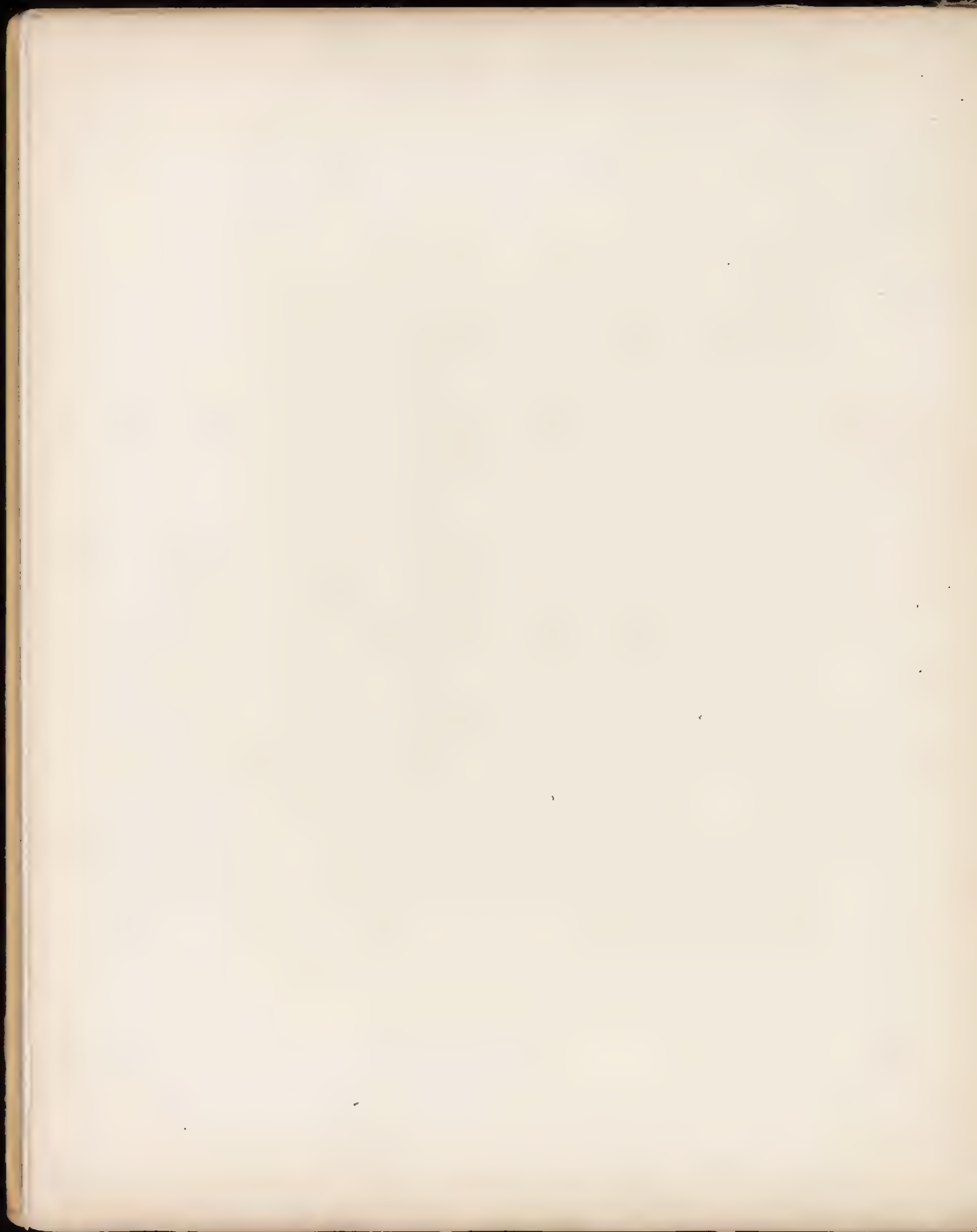
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NEW YORK SCHOOL OF ARTILLERY  
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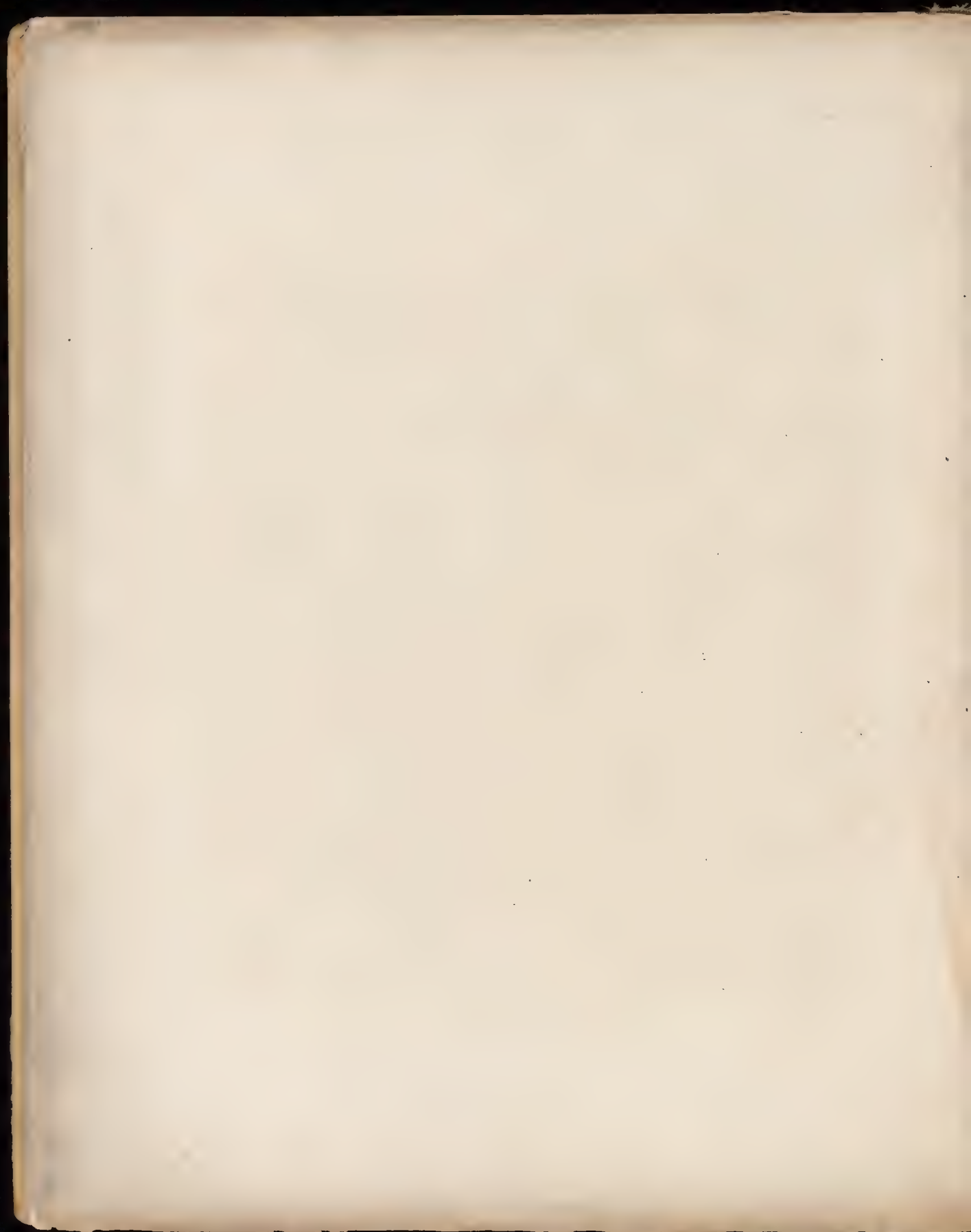








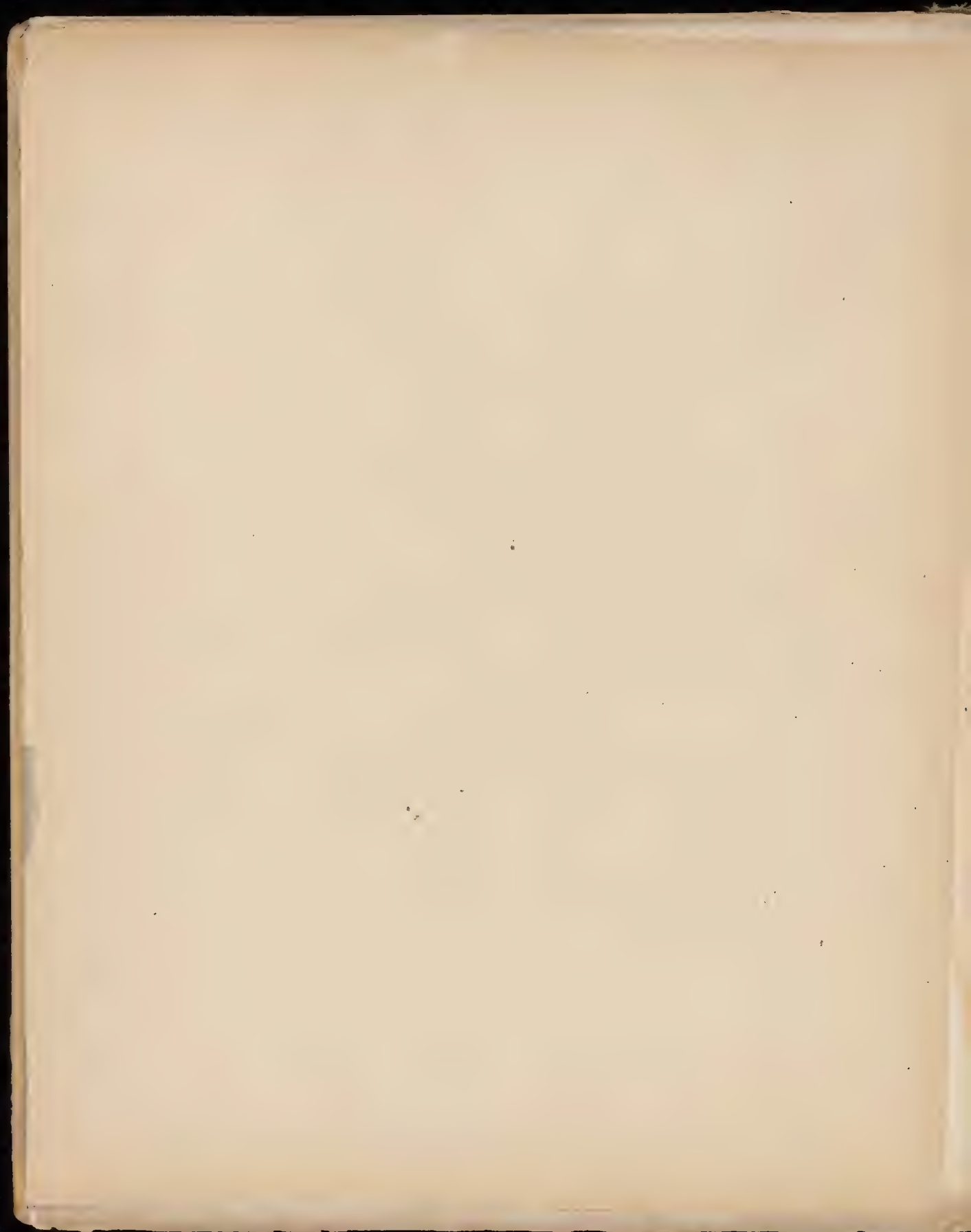




# LIST OF PLATES

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MR. EDWIN H. BENSON'S HOUSE, ✓	Chestnut Hill, Philadelphia.





## MR. SAMUEL COLMAN'S HOUSE.

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MR. SAMUEL COLMAN, the landscape painter, is one of the few artists in this country who has been able to express his ideas of beauty in a home; and the old colonial villa which he built a few years ago in Newport is as notable a structure of the kind as can be found anywhere; being both externally and internally a distinct contribution to the new Renaissance of American architecture. The material is of stone to the line of the first-story sills; of brick to the string-course of the second story; and of shingles of various patterns. The principal entrance, on the north side, is a very elaborate porch of wood with turned and carved posts, and intricate carvings in the frieze above, the main opening being a segmental arch, very delicate, and the roof being shingled and angular. The next thing to strike the visitor is the large window to the right of the porch, divided into a series of six windows, each one a rich panel of leaded glass, inclosed by a very handsome carved and paneled wooden frame eighteen inches wide, the width over all being twelve feet, and the height also twelve feet. Two large dormers, with two smaller ones between them, next attract attention, the extreme left one, partly on the second story and partly on the roof, containing Mr. Colman's studio, and being a special product in every respect—square, shingled, and with fluted pilasters above the line of the eaves. The dormer at the extreme right, which balances this, is, on the other hand, a simple piece of work, square and shingled; and the two dormers between them are carefully shingled in alternate rows of cut shingles, the sashes having small panes of glass and the roofs being round. Very prominent are the chimneys on this side of the house, and very handsome also, of brick, with straight ribs running up and down, and topped out with earthen chimney-pots.

*Principal  
entrance.*

From the opposite, or south side, the stone-work appears carried all around, as before, with a kitchen and laundry extension at the left, built exclusively of stone

Bay-  
windows.

of stone to the eaves. The entire central part of this side gives character to the view, and consists, first, at the bottom, of wooden columns on a stone wall, supporting an open *loggia* in the second story, above which on the main roof is a large dormer. To the right and left of the entrance are two brick bay-windows, one for the dining-room and one for the library. To the extreme right a square piazza opens, with a gable and a shingled roof. Three little dormers, with circular roofs, similar to those on the opposite side, and four triple windows in groups, all on the second story, are interesting traits. Most of the upper sashes on the lower floor have small lights, and the same is true of the dormers and of the second-story windows. The entire length of Mr. Colman's house, including the piazza and kitchen, is one hundred and four feet; the entire width, forty-five feet. There is a terrace-wall, covered with ivy, which incloses a small court in front of the back door.

Looked at from the street, the house shows a gambrel roof, and, below its gable, a long rectangular panel of carved wood, the gable itself being covered with cut shingles in panels in alternate rows, the shingles over the third-story windows having a slight bulge. The side elevation of the porch on the north side also appears, and of a dormer-window on the north and south sides. The height is about forty-three feet, and the cost about thirty thousand dollars. The architects are Messrs. McKim, Meade, and White.

American  
chimneys.

It has been said by a recent writer that American chimneys have hitherto been treated too meagerly, being invariably low, and generally narrow and thin; that, when an attempt has been made to embellish them, they were put upon a clumsy base, which caused them to seem disproportionate; and that it is better, instead of building a chimney on the principle of a parallelogram, to break it up into different members, like the Gothic column, with each flue treated separately. If this was true seven years ago it is no longer so, for one feature of the new Renaissance in American architecture, as applied to the suburban villa and cottage, is the prominence and beauty given to the chimney, the preference often being to have it show its entire length from base to summit, outside the exterior of the house. As for painting chimneys, there seems to be no objection whatever when the absence of paint would interfere with the homogeneity of the tone of the side of the building. A strict application of the academic rule that brick chimneys need not be painted because they have

have a good color of their own, would often give us a spot instead of a color in the general scheme. Of course, the presence of different-colored stones, or tiles, or bricks, may do something to remove the monotony, but it would be difficult for such adventitious aids to produce homogeneity. Even the writer who asserts that chimneys should not be painted seems to have been forced out of his position by subsequent reflections, for he distinctly says, further on, that plain chimneys may appear well by the simple introduction of buff or black bands, black seeming to harmonize with any color. The point is not how monotony may be avoided in the chimney, but how the chimney itself, when showing its entire length against the side of a wooden building, may enter into the general tone.

In the Jacobean hall of Mr. Colman's house, the oak of the wainscoting and ceiling has been stained a neutral tint, in accordance with certain experiments made by Mr. Colman himself, so that when darkening it becomes neither too red nor too green. The walls are decorated with Japanese leather-paper, and the decorations reflect a Persian and Eastern feeling. Many choice porcelains, collected by the owner, are arranged about the hall and in almost all the other apartments, the purpose being to preserve unity of effect, which is often destroyed by the simultaneous presence of English and Eastern wares. Artists, entertained by Mr. Colman, are accustomed to give expression to extraordinary delight at the sight of an old Persian jar which stands in a cabinet in the hall. Its tint is olive-green, mellowed by the beautifying hands of Time. The floor is laid in fire-bricks each twelve inches square, and waxed and stained by a new process. The glass windows, also made by Mr. Colman, are richly stained, and among the oil-paintings on the walls are a head by Rembrandt, Delacroix's Dante and Virgil crossing the Styx, a figure-piece by Roybet, and a cabinet landscape by Corot, all of them excellent specimens. A magnificent chest was made by the celebrated Ritzwo, and all of the bronzes are Japanese.

The library has wood-work of ebony, with a Moorish design in the ceiling consisting of a background of Japanese silks, lustrous and embroidered. The tone of the room is a black blue, in contrast with the extremely delicate rose and buff tone of the drawing-room, where the Persian idea of setting one tone against another in a mosaic pattern underlies the decorative scheme. Artists who have studied much in Venice are often very fond of this rose and buff scheme,

scheme, and Mr. Colman many years ago determined to adopt it for a parlor, and, whenever opportunity offered, bought articles of furniture or *bric-à-brac* whose color would be in harmony with it. In this way he has collected a buff-colored chair, a rose-colored vase, and so on; and the entire room is a homogeneous and beautiful expression of an artistic purpose. The ease with which such a plan can be carried out, if a person only has the plan—and the times—suggests itself very forcibly to every visitor in this delightful drawing-room; and, as it has been long and still is fashionable to travel in foreign countries, one can not but think of the opportunities that present themselves, but are so often lost. Mr. Colman seems to have had his prospective drawing-room in mind wherever he went, for many years, and the result of his intelligent and systematic purpose unfolds itself with a unique and inspiring originality.

*The studio.*

The studio is an expression of the tones of old Japanese armor, and persons who have visited the very striking Veterans' Room in the Seventh Regiment Armory, in New York city, will recognize somewhat of the spirit of the design, Mr. Colman having had a hand in the production of that apartment. Over the mantel a complete suit of old Japanese armor strikes the key-note of the decoration. The pictures on the wall are principally water-color drawings, with fine feeling of the atmosphere of Newport, and of themselves almost capable of enhancing Mr. Colman's reputation.

*System of ventilation.*

Much attention has been paid to the subject of ventilation, and it is worth noting that the architect is not one of those who act from the mistaken notion that vitiated air ascends easily. He certainly has not endeavored to ventilate his house by simply piercing holes in the chimney near the ceiling; for he knows that carbonic-acid gas, being heavier than pure air of the same temperature, is sure to descend rather than to ascend when it has become cool. The habit, for instance, of lowering the window of a living-room at the top in order to remove the foul air and substitute for it fresh air, is based upon the same erroneous idea—the ascending force of vitiated atmosphere being less than that of smoke which has been raised to a high temperature by fire. Sir William Thomson, when making arrangements for the ventilation and warming of his new house in Glasgow, adopted the very ingenious device (which, by the way, has not escaped the notice of some American architects who keep abreast



abreast of the time) of taking the pipes which contain water heated by the kitchen boiler, and laying them below the sills of the windows in coils going backward and forward. When the lower sashes were opened, the fresh air entered and became warm by passing over them.

As the vitiated atmosphere in our houses is not visible, and, to many persons, not noticeable, the danger arising from its presence becomes unusually great. Opening the windows freely in order to allow its escape is of course the easiest way of dealing with the evil. But in the winter other means are necessary, particularly as the consumption of illuminating gas during many hours of the twenty-four, and of fuel, either in grates or stoves, increases the evil. Of course, all that is necessary is to remove the foul air and replace it with pure air. But the difficulty usually is in making the change of air constant, and in avoiding the danger of coal-gas. Besides, it is necessary to take into consideration the number of persons who occupy the room, and also to see to it that the fresh air which is let in has no impurity of dirt or dust, and comes not in the guise of draughts.

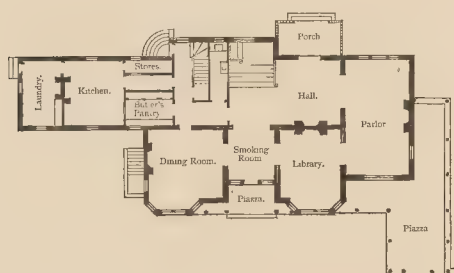
Some architects recommend the forcing of fresh air into a building by means of fans, a plan carried out with more or less success in ventilating the British Houses of Parliament. Through the iron grating which constitutes the floor, the air has been blown upward by the movements of fans placed in a room below; but, as the members complained that it was either too dusty, or, because of compression, was liable to give a headache, the plan can not be called particularly successful. At any rate, it was soon abolished, and the rooms are ventilated by shafts which seem to do their work very well, being under the control of firemen who understand their business, and who produce the necessary current in the shafts by a furnace-fire.

Mr. Stevenson, of the Royal Institute of British Architects, suggests what has often been suggested before, that, without complicated machinery, and at small expense, the foul air of a room can be extracted by the action of heat, though not in the usual way of a fire in the chimney-opening, which sends it, vitiated and heated by gas and breathing, to the ceiling before coming down again and going out by the chimneys. He advises that an opening be made for it at the ceiling, whence it can be carried off at once. This can easily be done by making a hole in the chimney at the ceiling, taking out one or two bricks,

*Danger of  
vitiating  
air in  
winter.*

*Means of  
expelling  
foul air.*

bricks, and inserting an iron box provided with a balanced flap, which, when the draught of the chimney is upward, lies open, allowing the chimney to draw away the bad air, but which is shut by any back draught, thus preventing the smoke from coming into the room. When the chimney has a good draught, this remedy seems to be efficient. It is certainly very simple.



GROUND PLAN.

## MR. RICHARD L. ASHHURST'S HOUSE.

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THE suburbs of Philadelphia, unlike those of New York and Boston, are to a great extent built up with stone, and, until within a few years, it was considered a very cheap practice to construct a dwelling of wood. Their general appearance impresses the spectator with the idea of solidity, security, and comfort, even where he is not attracted by any special development of architectural taste. He is carried back to the days of Richard I, when, so important did the Government consider the use of stone instead of wood in private houses, that, in a document of the year 1189, we read: "If any one would build of stone, and his neighbor, through poverty, can not, or perchance will not, then he shall yield unto him desiring to build, three feet of his land, and the other shall make a wall upon that land, at his own cost, three feet thick and sixteen feet high"—a party-wall of considerable solidity. In the next century, the same general intention was still further carried out by the enactment of a law that "whosoever wishes to build, let him take care, as he loveth himself and his goods, that he roof not with reed nor rush, nor with any manner of litter, but with tile only, or shingle, or boards, or, if it may be, with lead." Even in those days, wood was, of course, cheaper than stone, but the use of stone seemed to be in the interest of the public security as well as the private weal. The visitor in the suburbs of Philadelphia feels that the houses could hardly have been more securely and solidly built had their owners been subjected to the enactments of the days of King Richard and King John. Mr. Henry C. Gibson's house has features in this regard which recall the early English law, and there are many others of which the same can be said with equal truth.

The *porte-cochère* is a very common adjunct of the American villa, and it seems curious to find an English architect lamenting, not more than ten years ago,

*Covered  
entrances.*

ago, that, while Parisian houses are usually provided with such a covered entrance, English houses are not. In a climate like that of England, he says, such a feature is at once so sensible, and would be so architecturally effective in our not too lovely streets, that the marvel is it should not have been introduced into any of the new blocks of houses lately built in London on great properties like the Grosvenor estate. It is strange, he continues, that, with our experience of winter cold, and damp, and fog, the entrances to our houses should be arranged in such a manner as to involve the maximum of exposure to these dangers to invalids and others; so that a piece of matting to unroll between the door and the carriage is thought a necessary piece of furniture of a gentleman's house, while, in Paris, ladies in full dress can proceed in comfort to social gatherings without fear of harm to themselves or their garments, since they both start and arrive under cover. In many parts of the United States it has become customary, when enlarging a house, to provide a *porte-cochère*, and perhaps no feature of French architecture has been so popular here as this one, which appears in all styles, good, bad, and indifferent, and which, being an outgrowth of the demands of the climate, may be considered a more or less permanent acquisition. Its presence surely incites somewhat deeper interest than does that of scores of servile imitations of Greek and Roman architecture, which, in this country and at this period, are only pseudo-classic, if classic at all.

*The  
situation.*

About two miles from Overbrook Station, on the Pennsylvania Railroad, and eight miles from Philadelphia, stands Mr. RICHARD L. ASHHURST's house, on the side of a hill, in the midst of a rolling country, at some distance back from the road. It has two fronts, and is of a long and low design, with a gardener's cottage at the extreme left, treated so as to be a constituent part of the whole. The entire front, of more than one hundred feet, is of dark gray stone up to the sills of the windows, and shingled in wavy courses between the sill-line and the second floor; thence the second floor and three gable-faces are covered with pebble-dash, divided into panels by *facia*. A twin double gable over the gardener's cottage has an Early English effect, and the gable of the main house is of gambrel pattern. There is a porch over the front entrance, and an arch under the first of the twin gables. The extreme left corner of the first story has an octagon-shaped bay-window, and the rear of the building

a long



a long veranda covered with an open balcony. The main gable heavily overhangs the first story, producing very dark shadows, and adding by its contrast to the variety and strength of the effect. Indeed, the heavy overhangs and the lowness of the structure, together with its length and the number of its gables, are the principal features of all of Mr. Wilson Eyre's suburban cottage work.

The entrance to Mr. Ashhurst's house is only one rise from the ground, <sup>The</sup> through a Dutch door of battened paneling under a projecting circular balcony, <sup>chitrance.</sup> around the base of which is a scroll bearing the name "Farwood," indicative of the distance from any other inhabited retreat. As in the houses of the English Renaissance, the doorway has an individuality of its own, no two doorways of Mr. Eyre's being similar. The idea of those earlier architects was to impress upon each example of domestic architecture a mark of its own, and, even when houses were built in a row, side by side, the doorways were so unlike that the owners could depend upon them when entering at night, instead of upon their numbers. To-day the American fashion is to depend chiefly upon the number on the door, when one is outside in the darkness, although, in certain recent cases, both suburban and urban, it has been noticed that the architect has spent much time and money upon the task of providing his new or partly renovated houses with doorways of special beauty. Such was habitually the case in the domestic architecture of the English Renaissance, otherwise known as the Queen Anne style, which, however, originated before the reign of that sovereign, and lasted a considerable time after it; but one feature has been handed down without change—a later feature, to be sure, but nevertheless characteristic—namely, that, where houses are built merely for sale, their individuality is rarely preserved, and, when in long rows, they appear so much alike, that a single drawing of plans and specifications would have sufficed for them all.

A curious effect is produced by a descent of four steps into the hall, the reason being that the building is on the slope of a hill, and the veranda in the rear was not intended to be high. These two conditions prevailing, it was necessary, when approaching the house from the front side, which is higher up the hill, to descend four steps before reaching the hall. On either side, the hall opens into the parlor and the dining-room. The angular staircase has several landings, and, off the first landing, an arched opening has been filled with

with Egyptian screen-work. It will be noticed that the object of carrying the stone-work of the outside to the sill-height of the windows, was to form a shelf inside of the house in the dining-room, hall, and parlor, which serves the purpose of a ledge all around. The dining-room and hall have exposed joints, and, in the former place, a recessed brick fireplace appears under an archway, with a connected settle, over which a small Gothic window, filled with bull's-eyes, produces a pretty effect. All the principal rooms have open fireplaces.

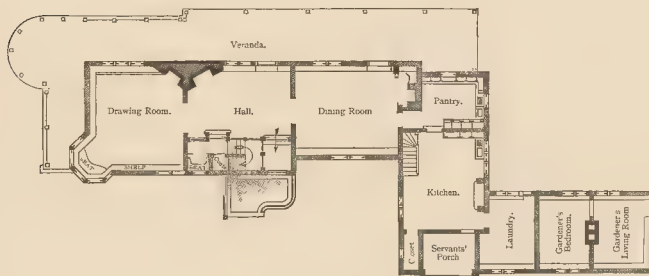
*Charm of  
the Tudor  
house.*

It is evident, from the picture of Mr. Ashhurst's house, that the architect has no sympathy with what is known as perpendicular architecture, and his dislike is English as well. "The sweet low level lines of the Tudor house," as they have been described, appeal powerfully to Mr. Eyre's taste, and no Englishman could be more sedulous than he in avoiding the high-peaked roof of contemporaneous styles in France. All the main lines of the building, that is to say, the lines that characterize its style, are horizontal, in contrast with those of the old French château of the period corresponding with that of the Tudor house. Those of our readers who will recall the principal features of such a building as Morton Hall, in Cheshire, England, will see in what direction Mr. Eyre's sympathies lie, and how far away from the perpendicular style—not that his houses reproduce the elevations of any other houses whatsoever, but that, in certain qualities of spirit and temper, they affiliate with the domestic architecture of the Tudor period.

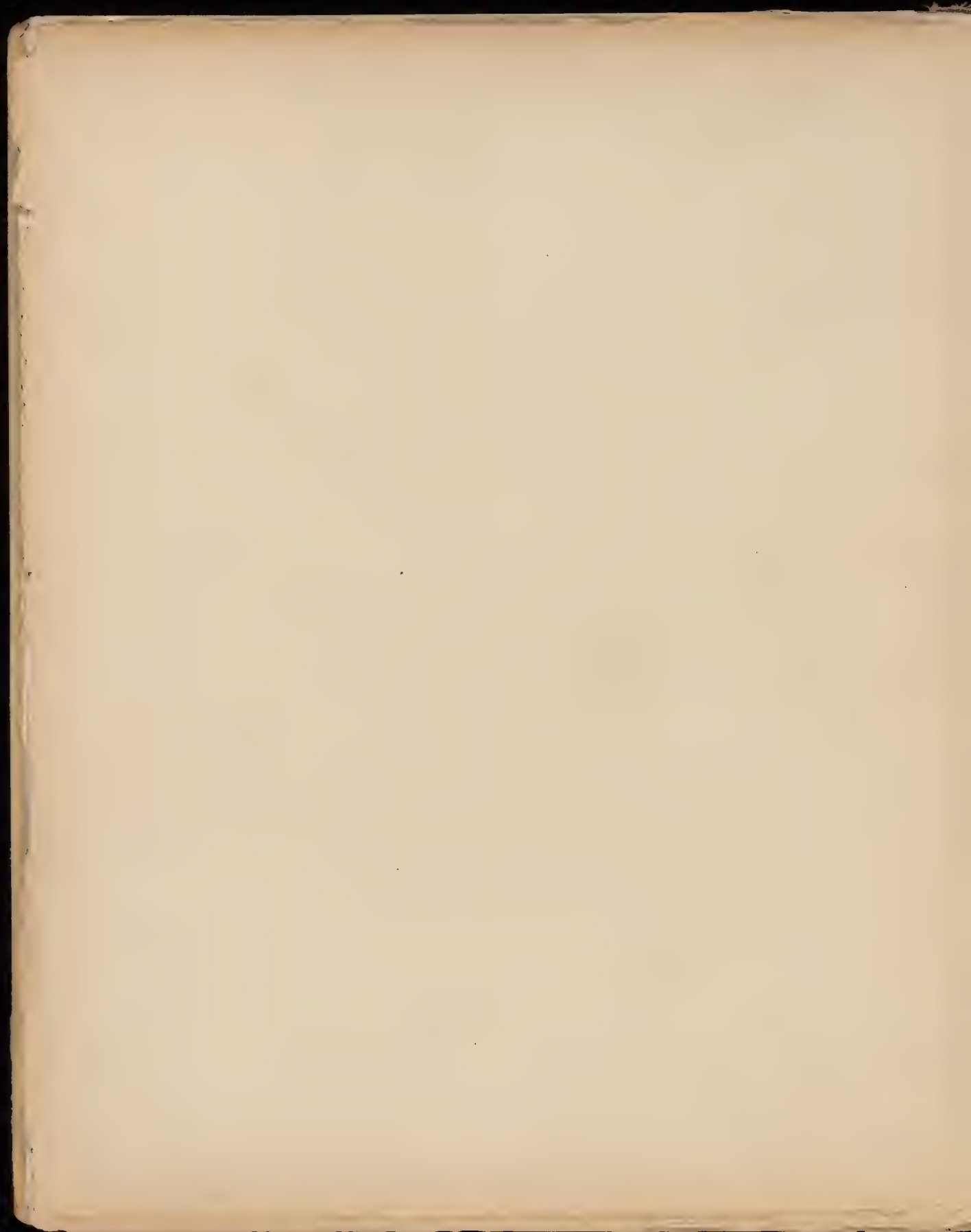
*Proper use  
of stucco.*

In covering the three gable-faces with stucco or pebble-dash, Mr. Eyre has not attempted to imitate stone; and herein, as Mr. Ruskin has pointed out, lies all the difference between the legitimate and the illegitimate use of that material. The stucco is laid on in order to form a ground for receiving a neutral tint, just as gesso is laid on canvas in order to form a ground for receiving color. From the beginning of the fourteenth century to the beginning of the seventeenth, painting and architecture collaborated to produce the desired effects; and, from merely decorative work, the artist proceeded to an elaborate production of figure-subjects, which at last became much more interesting than the frame of the building itself. The façades were covered with the brush-work of the most celebrated painters, such as Titian and Paul Veronese, who did not deem it beneath their dignity to be so employed. Such houses as Mr. Ashhurst's, Mr. Charles A. Potter's, and Mr. Charles A. Newhall's,

hall's, all in the suburbs of Philadelphia, and built after Mr. Eyre's designs, are dependent to an unusual extent upon the color of their exteriors, although in each case this color seldom goes beyond the limitations of a few neutral tints. Were these houses to be washed in monotone, as in the case of the ordinary brick house that has been covered with stucco, the loss of variety and beauty would at once be noticeable. Mr. Eyre depends largely, in these structures, upon the just relations of subdued chromatic effects, and his use of stucco has been mainly in order to secure a good ground for neutral tints.



GROUND PLAN.





## MR. CHARLES A. NEWHALL'S HOUSE.

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THIS house, situated at Chestnut Hill, Philadelphia, is built of stone, brick, and wood—the base being stone, the first story brick, and the second story wood; and the stone, quarried at Germantown, near by, having a rock face, with dressing only at the corners. The roof is of cypress shingles, which Mr. Eyre prefers to slate, and its treatment is such as to determine in no small degree the general character of the house.

The view here given is of the south front, which extends one hundred *The west.* feet, and has a depth of thirty feet. The building has practically two fronts, but the driveway reaches it at the south, where one sees a round terrace of stone, about fifteen feet in diameter, approached by stone steps at the left, and a veranda with a brick parapet; and at the right, an open porch. The veranda extends only to the north side. To the right of the stone terrace, and above it, is the gable, about eighteen feet wide, its surface consisting of beam-work and pebble-dash, of which also the entire second-story front center consists, although there are here some shingles. A balcony, leading off from the gallery of the hall, projects directly above the front door, and below it is a brick arch and a brick porch, while to the right is the turret-room, at about the center of the building. Still farther to the right the roof drops, and at the extreme right is the kitchen-inclosure in an open arcaded porch. Next to this arcaded porch appear the kitchen windows, wide and low, and beyond them the two small leaded windows of the dining-room. An outside chimney, at the right of the balcony, provides an open fireplace for the dining-room and the turret-room. In the projecting part of the gable, a large leaded window lights the hall, with dimensions about six feet wide and twelve feet high. The parlor bay looks on to the terrace, and in the gable above, and to the left of the leaded window, appears the window of the nursery, long and low, while

while in the roof a large, high window makes a sort of bay for the room behind it.

*Brick  
gable.*

The north side of the house presents an altogether different appearance, both in outline and in treatment, its chief feature being a large brick gable of Dutch origin, and a wide dormer for the two rooms of the third story. The general design is a modified Flemish. The wide entrance of stone and brick is covered by a projection of the main building, and the pantry, laundry, and kitchen appear at the extreme left, with the arcaded treatment continued from the south side. The brick gable shows the library windows, and on the porch is a small stained-glass window.

While giving great importance to the gable, in designing his houses, it should be said that Mr. Eyre has no tendency to magnify that importance in the fantastic fashion of such renaissance styles as the German domestic Gothic, which almost covered the surface with tracery-work and other ornaments, not excluding buttresses terminating in arches, and not venturing to put the chimney in the center lest it might impair, if not positively destroy, the triangular form of the gable. Such effects as are seen in the façades of certain houses at Münster, in Westphalia, or in that very remarkable street in Landshut, Bavaria, show the extreme to which this fantastic treatment of gables has been carried, even though, in the latter case, the houses are in classic style as well as in Gothic. All the gable-ends are toward the street, with a gutter between every two houses, and the chimneys built in the party-walls rising necessarily to the height of the ridge.

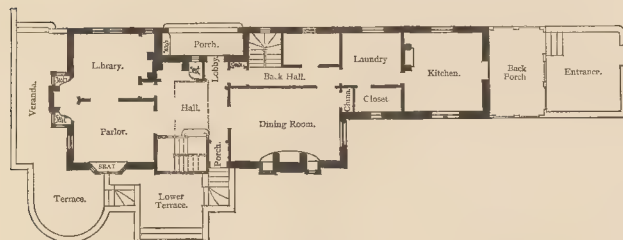
*Interior  
treatment.*

The treatment of the interior of Mr. NEWHALL'S house is of pine throughout, which has been stained in various tints, not to resemble any particular woods, but to produce an agreeable effect. In the hall, for instance, the tint is almost a black. A recess-fireplace has brick sides and a small stained-glass window built in the brick-work. The stairway starts straight, turns to the right to a full landing, thence to the left, and finally lands on the south side of the gallery which runs on three sides of the hall, and has posts extending to the third-story ceiling, with arches between them. The wood-work has the same tint as that of the hall, and we note the leaded-glass window on the first landing. The rooms around the gallery are a few steps above it, the reason being, first, to make the gallery lower than it otherwise would have been; and,

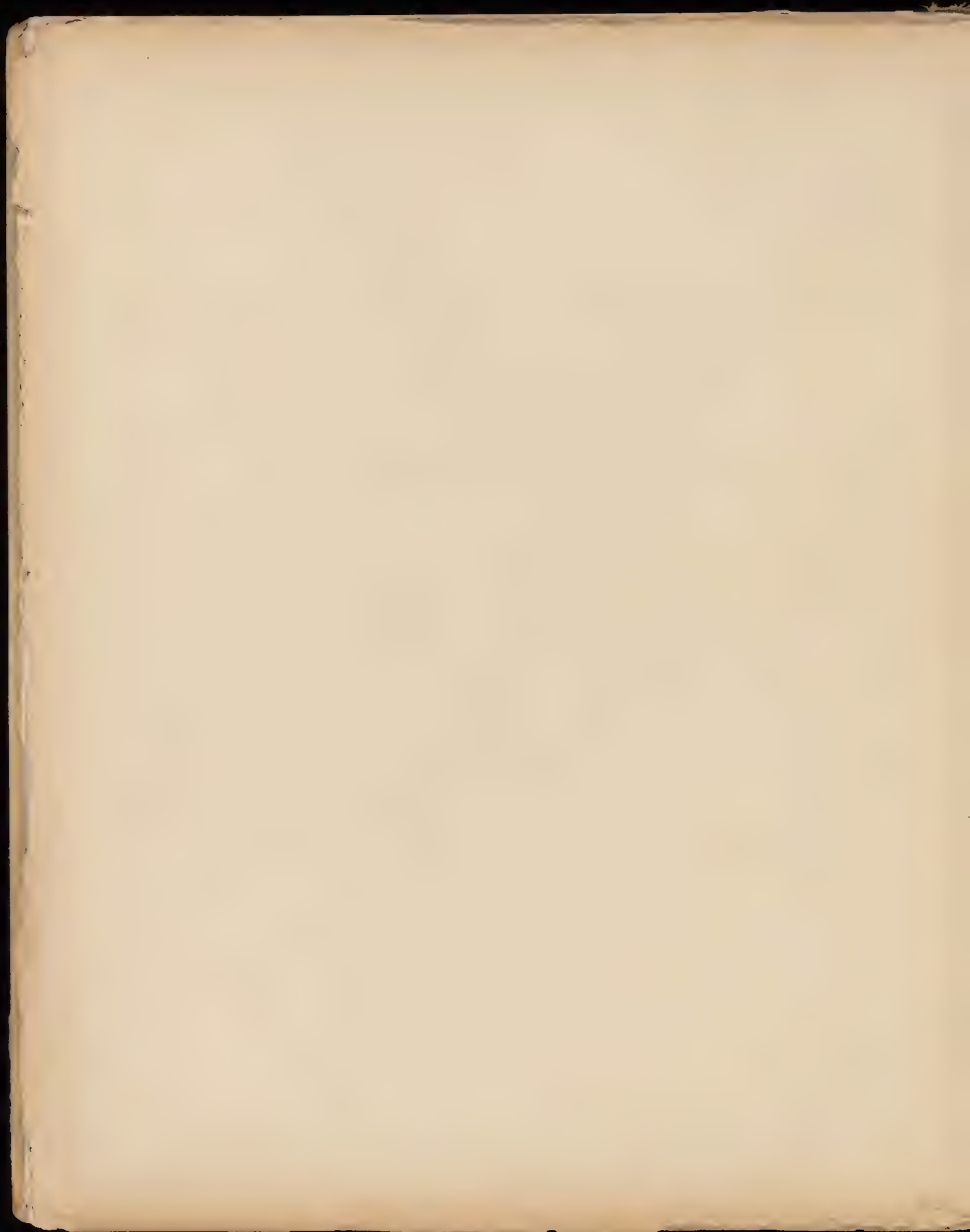
and, secondly, to lead directly to the linen-closets and other apartments which are on the same level. The turret-room and the principal bedroom are in painted white. There are three other bedrooms on the second floor, while on the third floor are the nursery and the servants' room, approached by the back stairway.

The parlor and library are stained a dark red, again without attempt to imitate any special wood. An effect of coziness is produced by putting the fireplace of the library, which is faced with brick, in a recess opening on the north side. The dining-room has wood-work stained bronze, and its mantel rises upon a large base of light stone.

All the roof-spaces and the other odd spaces in the house have been utilized for cabinets for closed closets. The surroundings are in a rolling country, very thinly settled, about eleven and a half miles from the city of Philadelphia. The cost of Mr. Newhall's house was about thirteen thousand dollars, and the architect Mr. Wilson Eyre.



GROUND PLAN.





## GENERAL J. H. VAN ALLEN'S HOUSE.

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THE eclectic style prevails to a great extent in the new Renaissance of <sup>Eclectic</sup> American architecture, and gives the artist an opportunity to exercise his cre-<sup>architect-</sup><sup>ure.</sup>ative instincts instead of remaining a mere copyist. One, therefore, can not sympathize with Mr. Fergusson, who laments its absence in England. Thirty or forty years ago, he complains, if you entered a cathedral in France or England, you at once could say: "These arches were built in the age of the Conqueror; that capital belongs to the earlier Henrys; that ornate tracery must have been executed during the reign of the First or Second Edward; or that vault during the Tudor period," and so on. Not only could you fix a date on every part and every detail, but you could read in them the feelings and aspirations that influenced the priest who ordered or the builder or carver who executed them. All this is now changed, continues Mr. Fergusson. You enter a cathedral and admire some iron-work so rude that you are sure it must be old, but which your guide informs you has just been put up by Smith, of Coventry. You see some grave monsters, so uncouth that no modern imagination can conceive them—"Brown, of Cambridge, sir," you are told; or some painted glass, so badly drawn and so crudely colored, it must be old—"Jones, of Newcastle," you learn. It is so easy for people who have attained a superior degree of proficiency to imitate the art of those of a lower stage that the forgeries are perfect, and absolutely undetectable. With a higher class of art, this would be impossible. If this is to continue, he adds, architecture in England is not worth writing about. All our grand old buildings are clothed in falsehood, while all our new buildings aim only at deceiving.

But the American architect of the new Renaissance does not sympathize with Mr. Fergusson. He prefers a greater freedom within the domain of the beautiful and the true, nor can he agree that most of the modern examples of  
the

*Principles  
of the  
technic  
arts.*

the best contemporaneous English architecture "aim only at deceiving." Even Mr. Fergusson admits that architecture is nothing more than the æsthetic form of the peculiar technic art of building, and can only be elaborated successfully on the same principles which govern and guide all the parallel technic arts. What, then, would be thought of a painter whose work was objected to because it was only "the expression of an individual mind," and whose art was ridiculed because it was subjected to the "caprice and vagaries of an individual interest"? Still, it is interesting to note that Mr. Fergusson, although never having seen the Capitol at Washington, prefers it, after an examination of its drawings, to the Parliament Houses at Westminster, and for the reason that the former is remarkable for its simple purity and the other for its complex variety. The Roman, he says, was the style in vogue when the Capitol was designed, the Gothic when the Parliament Houses were begun; and it was this passion, and not the fineness of their style, that governed the design. The English architect, Barry, ruined his design, he admits, by introducing a Brodingnagian tower in three stories, three hundred feet in height, attached to façades of three and four stories, but hardly reaching one hundred feet in height; and he only wishes that the architect had doubled the diameter of his central hall and the height of the spire over it, which would then have interfered with nothing, but would have added dignity to the building. Arguing

*The dome  
of the  
Capitol.*

on the same principles, he declares that, to add a dome as large as that of St. Paul's, in London, to a building which is everywhere only a three-story civic edifice, was simply to crush the whole Capitol, and make that look insignificant which might otherwise have been quite dignified enough for its purpose. Taking it all in all, however, he adds, there are few buildings erected in modern times which possess to a greater extent than the Capitol at Washington appropriateness of purpose, combined with the dignity necessary for the Senate-house of a great nation. It has not the variety and richness of detail of the Parliament Houses, but it is a far statelier building, and its faults are those of the age in which it was commenced, and which have tied the hands of subsequent architects, and prevented them from using the improvements which have since been produced in the art of design. Precisely so; and yet Mr. Fergusson, by his restrictions in the interests of what he considers ideal architecture, especially by his objections to the prevailing eclectic styles, which  
do not

do not contemplate at all an exact reproduction of classic or any other style, has done much to embarrass the modern architect in a manner similar to that of the age which he condemns as responsible for what displeases him in our Capitol at Washington.

Moreover, it is very curious to note that Mr. Fergusson laments the fact that in England the Gothic style has obtained entire possession of the church, and that any English architect who proposed to erect an ecclesiastical edifice in any other style would simply be laughed at; nor would the ridicule be less if he offered to apply it to schools and parsonage-houses. "If it is true," says Mr. Fergusson, "that the Gothic period was the best and surest of the Christian church, and that we are now in this respect exactly where we were between the thirteenth and fifteenth centuries, this is perfectly logical and correct." Precisely so, again; and this is the reason why the American architect constantly dares to give expression to his "individual mind," and to the caprice and vagaries of his "individual interest"—to use the words of his detractor. The American architect firmly believes in his right to individual expression, and absolutely declines to confine his efforts to the mere reproduction of those of his predecessors, however much he may respect them. He entirely sympathizes with Mr. Fergusson in his lament that the classical styles still retain a strong hold on town-halls and municipal buildings in England; that English palaces are generally in this style; that English club-houses have hitherto bowed to it; and that, until very recently, all the domestic and business buildings of English cities were in the Gothic style, while mansions and villas were pretty equally divided between the Gothic and the classic; and when Mr. Fergusson declares that the philosophical student of art hopes for a third style which shall be called the common-sense style, and shall borrow its forms and principles from either the classic or the Gothic, using either pillars or pinnacles, towers, spires, or domes, indulging in plain walls, or piercing them with innumerable windows, knowing no master but true taste, and encouraging originality, he has the hearty and absolute concurrence of the American architect.

*Gothic  
architect-  
ure in  
England.*

*The  
common-  
sense style.*

It has long been considered essential to a drawing-room that its outlook shall be as extensive and pleasing as the conditions of the site allow, and, for this reason, custom introduces a good many windows, and makes them as large as possible,

*Effect  
of an  
excess of  
windows.*

as possible, and extends them to ceiling and floor. In pursuance of the same object, bay-windows are so distributed as to allot to the drawing-room at least its full share; but often the presence of a wide veranda interferes so materially with the prospect that the drawing-room becomes really less rich in vista than any other apartment in the house. Where the windows are too many or too large, the furniture must be placed in great confusion in order to abide at all, since the wall-spaces are few and meager; and where the windows are all cut down to the floor, the sense of coziness and comfort is destroyed. One feels, in the winter, as if living out of doors; the walls of the room do not seem protective. As far as view goes, the living-room or the library might be as generous in outlook as any other apartment; and of late the American architect has not lost sight of this possibility. Of course, the fundamental thing is to secure an eligible site itself; and to this matter also he has been paying unusual attention, mindful of the influences that thence may arise in the unfolding of the plan of construction. Still, it can not be said, as a recent writer has maintained, that prospect is the most important of all considerations in the disposition of a drawing-room; or that it must always be matter for regret if this room can not be made to look out upon the very best view that the house commands.

These considerations are opportune in the case of General J. H. VAN ALLEN'S house, at Newport, designed by Mr. Clarence S. Luce. The principal feature is the fact that, as in the case of Mr. Joseph's house, the stable is under the same roof with the dwelling; but General Van Allen has caused to be blocked up the original ventilating archway between the two buildings, so that the side of his residence presents an unbroken façade. The material is of brick, and the outside wood-work is of stained ash. The length is one hundred and fifty feet, the breadth forty feet, and the cost thirteen thousand dollars. The front façade has certain Jacobean features in the treatment of the top.

*Old  
mantel in  
the hall.*

Within the building, a remarkable feature is the old mantel in the hall, said to be very early English. It is of oak, and consists of many carvings—hunting-scenes with grotesque figures supporting the mantel-shelf. Also notable is the beautiful stained-glass window, made by Treadwell, of Boston, who decorated the Metropolitan Opera-House, of New York city. It is on the landing of the stairs, and its Renaissance design is very brilliant in the after-

noon,

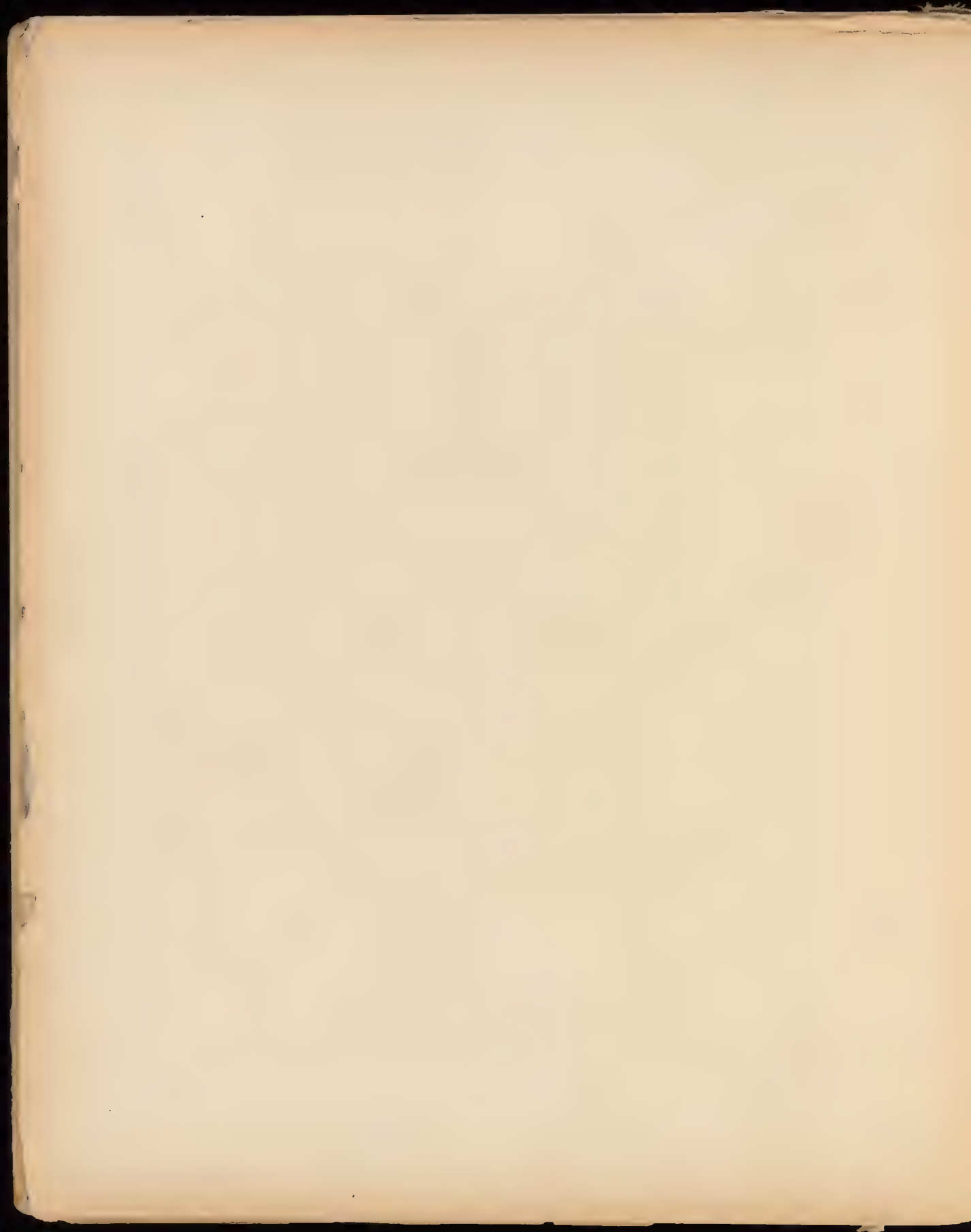


noon, when the sun shines through its reds, yellows, and blues. The general treatment of the interior is simple and unostentatious.

You enter the large hall directly, and find yourself in front of the library, which is sixteen feet by eighteen, and has a bay-window the entire width. This hall opens into the double drawing-room at the right, one end of which is twenty by twenty-eight feet, and the other twenty by twenty. At the left are the dining-room, the toilet-room, and, between them, a passage-way into the kitchen; the dimensions of the dining-room being twenty by twenty-eight feet, and a large bay-window adding much light. Beyond the dining-room are the butler's pantries and other similar apartments; while, farther on, are the carriage-house and stalls for the horses. It should be added that the stairs of the hall are about six feet wide, and that the cost of the building as given does not include that of the old mantel or of the stained-glass window.



GROUND PLAN.



## MR. JOSEPH T. LOW'S HOUSE.

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THIS house is situated on the Rumsen road, near Seabright, New Jersey, and has many features of interest. The first story is built of brick, and all the rest of framework and shingles. As the principal views are to the south and east, the living-rooms and piazzas are so placed that each shall have an unobstructed outlook. The angle of the kitchen was cut off in order to open the view from the piazza to the northeast, where, as far as the eye can reach to the south, stretches the ocean. A particularly pleasant corner of the house is that at the southwest, its piazza, both on the first and second stories, designed to afford abundant sitting room and plenty of space for a supper or luncheon table—the architect, Mr. A. B. Jennings, having governed the entire plan by considerations growing out of the ocean site.

The roof-turret over this southwest angle is perhaps the leading attraction of the principal elevation, being, as will be seen, a necessity to the large gable of the front and to the central round tower, and completing both the balance and the unity of the whole structure. As the location of Mr. Low's house is not an elevated one, and is nearly a mile back from the shore, the architect has taken care to provide upper balconies, which are essential for obtaining a good view of the ocean, and at the same time has so arranged these balconies that they are organic parts of the edifice itself, and not, as is often the case, mere after-thoughts, without reference to the design proper.

Across the interior, at the rear of the piazza, the central hall is open to the second story, so that, from a position in the upper hall above the fireplace, one can look down upon the front door. The central hall has a high oak wainscoting and wooden railing, and a broad staircase lighted by large windows on the second platform. All the fireplaces are open, and constructed of molded brick, terra cotta, and tiles, with wooden mantels.

In planning

*Arrangement of rooms.*

*Desirability of sunshine in our rooms.*

In planning this house, the architect kept in mind, also, the sanitary value of sunshine, and arranged all the rooms in which the family live so as to admit of the greatest amount of sunshine all the year round; and as the grounds around the building are so extensive that no neighboring building, either in process of erection or to be erected, can interfere with it, the provision has a permanent character of decided interest. Although the suburban house is often placed so as not to convey the sense of being cramped, the rapid growth of town or village makes it impossible for the owner to be guaranteed in his possession of sunshine unless he has bought several acres of land. President John Adams used to recommend his young friends, when about to build a house, to buy land not directly in a town or village, but sufficiently far away to be procured at moderate prices, and then to wait for a rise in values, which, he said, sooner or later was almost sure to occur. In such a condition of things, the inestimable advantage of direct contact with the sunshine is easily acquired. But soon the neighborhood may begin to grow—and the more eligible it is, the more likely is this result to happen speedily—and the architect must take into consideration a multitude of future contingencies. It is sometimes possible for him to arrange his site, when he enjoys the confidence of his client sufficiently to enable his advice to be taken, so that, even though other houses are erected in the immediate vicinity, the tenant of his house will be secured in the possession of sufficient sunshine. If one really believes that the iron in the rays of the sun is conveyed directly into the human blood through the pores of the skin, the great loss suffered by those who live week after week and year after year in rooms that see no sunshine is evident. Although the modern architect has devoted so much of his attention to the establishment of a proper system of ventilation and of disposing of sewer-gas, he nevertheless has not been oblivious in his most successful enterprises of the great and imperative need of sunshine in living-rooms—a need which arises not only from physical conditions, namely, the necessity of iron in the blood, but also from moral conditions, namely, the value of cheerful surroundings in producing cheerfulness of spirit. Many Americans who have lived in London come home with so keen a sense of the difference between the English climate and ours, that they freely say that even while walking in the streets of the British metropolis they often felt suffocated. One does not wonder that an English writer on domestic architecture

texture asserts that, in a climate like his, the form of agreeableness especially demanded is the cheerful form. "With comparatively little to fear from sultry heat," he says, "and no absolutely intolerable glare of sunshine, but with a considerable proportion, at all seasons, of dull weather, it is plain that the quality of cheerfulness may always be safely adopted as the leading idea; at the same time, it can not be said that the English atmosphere is either so dreary that this quality should expand into much brilliancy of coloring for contrast and counterbalance, or so dismal that it should be subdued to inordinate sobriety for harmony. In short, living in a temperate and medium climate, we have to provide for moderate and medium effects; and, as the average may be said to lean toward variability and shade, our moderation may incline therefore toward vivacity." It would be too much, perhaps, to maintain that the presence of an unusual variety and brilliancy of tints in the out-door costumes of English women was due to the fact here narrated; nor to argue that the brighter and less dreary climate of the United States had resulted in a soberer mode of interior decoration of houses. The whole matter of such decoration is altogether one of fashion; and when the late Mr. A. T. Stewart built his marble palace on Fifth Avenue in Italian style, with walls and ceilings frescoed by Italian artists, the reason was simply that at that time—say twenty years or more ago—the popularity of modern Italian art, as applied to household decoration, was very much greater than it is now. In most of the more recent important American houses, the decoration has been characterized by a subdued elegance; wood-carving has taken the place of much of the fresco-work, and in the drawing-room the scheme of decoration is more and more that of white and gold.

*Need of  
cheerful-  
ness.*

The improvements that have been made during the last thirty years in the American suburban villa and cottage are most marked when considered in connection with the general features recommended at that time in the ordinary text-books of domestic architecture, for example, in a little manual which now lies before us, and which at the time that it was written—the year 1851—represented very well the general condition of the rural architecture of the day. We read, in a short chapter entitled "Outside Color," that the time-honored white house with its green blinds, often so tastefully gleaming out from beneath the shade of summer trees, "is not to be cast off or condemned on a sudden."

*Recent  
improve-  
ments.*

A cottage



*Former  
taste for  
white  
paint.*

*A pervers-  
sion of  
good taste.*

A cottage painted with white lead was supposed to reflect the rays of the sun instead of absorbing them, and to stand a better chance of being preserved from the influences of the weather than when painted in darker colors. Consequently, says our author, white has always been considered, until within a few years past, as a fitting and tasteful color for dwellings both in town and country. He then proceeds to lament the appearance of what he calls a new school of taste in colors, which, instead of toning down the glare of the white into some quiet neutral shade—as, for instance, a straw-color, or a drab, or a soft wood-color, or even a warm russet—has “daubed over with the dirtiest, gloomiest pigment imaginable hundreds of our otherwise pretty and imposing country-houses, making every habitation look more like a funeral appendage than a cheerful, life-enjoying home.” Such colors, he thinks, are about as well adapted to domestic architecture as a tomb would be to a front door-yard. He is particularly opposed to the use of red, because it is too glaring, and he quotes with much satisfaction the lines in which Milton speaks of “russet lawns and fallows gray.” A wooden country-house, he thinks, should always be of a cheerful and softly toned color—a color giving a feeling of warmth and comfort, but neither glaring nor flashy. “There is one kind of color,” he says, “prevailing to a great extent in many parts of our country, particularly the northern and eastern, which, in its effect upon any one having an eye to the fitness of things in country buildings, is a monstrous perversion of good taste; that is, the glaring red made up of Venetian red, ochre, or Spanish brown, with doors and windows touched off with white. There can be nothing less comporting with the simplicity of rural scenery than a glaring red color on a building. It connects with nothing natural about it, it does not fade into any surrounding shade of soil or vegetation, and it has a bold and unshrouded impudence. We eschew red, therefore, from everything in rural architecture.” Nowadays this writer, if still living, must find his taste very often offended, unless indeed it has undergone some change; for red, either alone or in combination, is more used in the outside painting of the cottage and villa of the present epoch than any other pigment whatever, although of course it is not a glaring red, except in sporadic instances.

In justice to our author of thirty years ago, however, it should be said that, when treating of the ventilation of houses, he introduces a strong plea for more approved

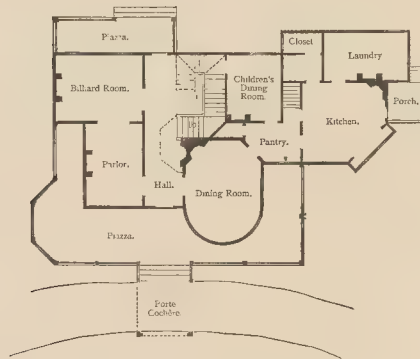
approved methods; and that, when he declares that the broadest, most cheerful look of hospitality within doors in cold weather is an open fire in the chimney fireplace, with the blazing wood upon it, he comes very near mentioning the best method of in-door ventilation.

Somewhat amusing are the references to the "angles and all sorts of zigzag <sup>Angles and zigzag lines.</sup> lines" recently introduced into many building designs, which he objects to on the ground not only of needless expense, but also of infinite trouble in the repairs to which they subject the owner. "What," he asks, "are the benefits of a parcel of needless gables and peaked windows, running up like owls' ears above the eaves of a house, except to create expense and invite leakage and decay? A foot or two of increased height in a wall, or a low window sufficient for the purpose intended, would give a tone of dignity, of comfort, and real utility, which a whole covey of such pretentious things could not." Accordingly, he recommends a square form of house as one which will afford more area within a given line of wall "than any other sensible form which may be adopted"; and if the objection be made that a square house is not so agreeable to the eye as an oblong one, he recommends that it be relieved from an appearance of monotony and tameness by "one or more wings."

He then gives a number of designs particularly adapted to a climate strictly American, and prefaces them with the remarkable statement that he has in every instance "adopted the wide, steeply pitched roof, with broad eaves, gables, and cornices, as giving protection, shade, and shelter to the walls; thus keeping them dry and in good preservation, and giving that well-housed and comfortable expression so different from the stiff, pinched, and tucked-up look in which so many of the haberdasher-built houses of the present day exult." Perhaps no extract from the literature of the architecture of thirty years ago could be given which shows so concisely and clearly the great advance of the art itself.

Mr. Jennings's work, particularly in its later examples, shows an earnest <sup>Mr. Jennings's later work.</sup> effort to avoid all signs of unrest, and to cultivate an architecture which is frame-making on a large scale. Fine as are the British Houses of Parliament, for instance, the very writer who considers them to be on the whole the most satisfactory secular buildings which the Gothic revival produced, confesses that he can never pass them without wishing that their great architect had left us some spaces of repose on their enriched fronts—some quiet pauses in the restless pageantry.

pageantry of their façades. Who, for instance, he asks, would not wish away from the clock-tower all that gilding and frippery which vulgarizes its summit, which reduces its apparent height, and which compromises its dignity by destroying its simplicity? Would not the whole structure benefit by the removal of half the cresting, the wearisome iteration of paneled surface, and the multitude of small prettinesses which crowd every part of it from base to summit? The pretty parts of the building are, moreover, perishable parts, and already the crockets and finials are dropping away in decay, and the veins are dangling in shreds about the pinnacles.



GROUND PLAN.

## THE CASINO AT SHORT HILLS.

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It seems strange to observe an author so sensible as Mr. John Fergusson advising the Italians to go back to the inspirations of the end of the fifteenth and the dawn of the sixteenth century if they would create an architectural style both beautiful and appropriate—to the inspirations hallowed by the memories of Leonardo and Raphael, Bramante and San Gallo, and Michael Angelo—because, “during the fifteenth century, Italian architecture was original, appropriate, and grand; during the sixteenth century it became correct and elegant, though often pedantic; during the seventeenth it broke out into caprices and affectations until it became as *bizarre* as it was tasteless; during the eighteenth it sank to a uniform level of dim mediocrity, without life and without art; and in the present century it has been, if anything, French.” Mr. Fergusson admits that, if the Italians are capable of freedom and of national greatness, their architecture can not fail to be a reflex of whatever is great or good in their character or institutions. Why, then, should we relegate them to copying the inspirations of the past? Has not Italy a national life of her own to-day which can express itself in her architecture? Must she, in order to be anything at all, go back to the fifteenth century? Can she not create a new Renaissance, and would not Mr. Fergusson’s advice be as appropriate to the Americans or the English or the French? Mr. Fergusson expressly declares that the ethnographic value of architecture consists in the fact that every different race of men had their own peculiar use for it, and their own mode of expressing their feelings and aspirations by its means. He also admits that it is literally impossible to reproduce either the circumstances or the feelings which gave rise to classical art and made it a reality, and that, though Gothic art was a thing of his own country and race, it belonged to a state of society totally different from anything that now exists.

The

*Character-  
istics of the  
exterior.*

The principal characteristics of the exterior of the striking Casino at Short Hills are modern English, with no traces of Norman and but few of colonial. The south elevation has a large gable running from north to south, and a characteristic tower at the left, together with a smaller tower, in which is a circular staircase. The height of the main tower is forty-eight feet to the eaves and sixty feet to the finial, with a width of about seventeen feet, the west side being curved. Twenty-seven feet above the roof of the smaller tower runs a high chimney, simple in treatment, being a series of projecting ribs or pilasters running up the total height. For twenty-two feet from the base the main tower is of stone, and the shingles start on a molded projecting string-course. We catch a glimpse of a plaster panel under the eaves of the tower roof, stamped with a simple design.

*Intention  
of the  
building.*

A large gable, forty-one feet wide by twenty-four feet above the eaves-line of the main roof, appears on the north elevation. The building was intended as a social place, and the design in general is very quiet, in accordance with that idea. In the first story of the gable a group of six windows, eighteen feet wide, have transoms with small square glasses, the divisions being in wood. Above them is a plaster cove, divided by wooden ribs into a series of panels, and stamped with ornamental panels—panels within panels. The lower part of the main gable projects about one foot and a half beyond the first story, and its center is treated as a bay with double windows, having circular tops, inclosed by an elliptic-shaped arch, the spandril panels on the other side of the arch being plainly fluted with radiating lines. The double windows are made up entirely of small lights. A clock is set in a framework of square panels in the upper part of the main gable.

*The first  
story.*

The first story of the Casino, up to the window-sills, is treated in brick; above, in shingles. The height of the gable ridge is forty-two feet from the ground, and the approach by an easy and imposing flight of steps thirty-three feet wide. One has also a glimpse of the principal tower. There are four windows, in groups of two, in the first story of the main building, on the south side, and the entrance to the lower part of the stage and dressing-rooms is at the left. On this side, the lower part of the gable is of stone and brick, the latter being used as a trimming around the windows, while the second story is all shingled, and to the extreme right and left the windows are in groups as  
below,

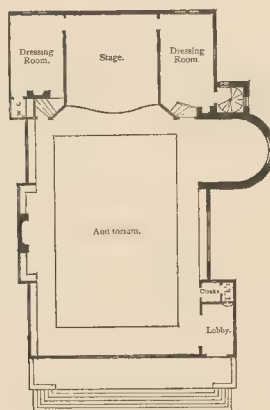


below, and in the center a plaster panel is set in a molded framework. All the sashes are divided into small lights around a central square light of larger size. Directly above them the main gable appears, shingled fourteen feet high, its extreme upper part projecting about eight inches, and treated similarly to the north gable, being of small square panels, with an ornamental carved panel set in the center. To the right of the gable appears another chimney, which comes from the main auditorium, and also a projection of the auditorium bay-window, whose top is about on a line with the main gable.

The view given in this collection is of the west elevation, the most important of all. The treatment of the lower part is of stone and brick to the level of the first floor, and of shingles above, except on the tower, where the stone and brick work are continued up to the eaves-line, the stone being quarried near by. A little to the right of the center appears the principal tower, its basement having a single window with a curved head, above which, on the main floor, is a triple window with brick trimmings, while higher still the main eaves-line of the roof forms a molded string-course. Higher than the triple window, but in the shingled part of the tower, is a long, narrow window about one foot wide by six feet high; and higher still, directly under the eaves of the tower roof, an elaborate curved plaster panel, about seven feet high and five feet wide. To the left, the tower roof is finished as a small gable, a large shingled bracket projecting from the main tower in order to support it. Running up to about five feet above the main roof-line, and adjoining the main tower at the right, is the smaller tower, used as a staircase; while at the left, on the second story, a large shingled arch, about nineteen feet wide, supports the main roof. To the extreme left we see the steps approaching the main entrance to the Casino, and to the extreme right the part of the building used as the stage and dressing-rooms.

The same treatment of the walls appears on the east elevation, and the main eaves-line is broken by the projection of the dressing-rooms and stage. A little to the right of the center a bay-window is roofed as a gable, and on either side of the bay, at the second story, are triple windows, with small lights of glass, each window having a square panel of glass in the center. Directly over the small gable appears the chimney of the auditorium. The total length of the west elevation is eighty feet. The extreme height of the tower from the

the ground is sixty feet, and the extreme width of the north elevation fifty-seven feet. The interior is very simply treated, without fixed seats. The cost was about fifteen thousand dollars. The architects are Messrs. McKim, Meade, and White.



GROUND PLAN.

## MR. HENRY P. TALMADGE'S HOUSE.

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A REPRESENTATIVE American architect, who has devoted his life not only to the construction of buildings but also to the scientific study of his art, asserts that in the whole range of architectural literature it is nowhere stated how the work of combining forms—"a phrase which at one time meant something, <sup>Combining forms.</sup> but which now means nothing"—is to be carried on; that there is no school in existence which teaches the proper use of old forms or a possible development of new forms; that each man is to govern himself in this matter as he pleases, working for grand effects, striking effects, palatial effects, homely effects, or grotesque effects; that these effects are not results of special causes which are knowable, but attempts to present something which is not—to produce a sham, an untruth, by means of individual enterprise; that the consequence is a collection of second-hand properties which may be palmed off upon a credulous and ignorant audience as real things; and that, when so palmed off, it shares the fate of all such deceptions—a momentary success, and then eternal contempt. Hence, he asserts, architects change their forms and combinations of forms from day to day, in order to make up by novelty what is lacking in truth; and thus architecture has ceased to be an art, and has become a pastime.

A very good refutation of some of the somber reasoning of this paragraph may be found in the beautiful house which Mr. Douglas Smythe has built for Mr. HENRY P. TALMADGE, at Netherwood, New Jersey. The situation is one of <sup>The situation.</sup> extraordinary attractiveness, being on the side of what is known as Short Hills, and commanding a noble view of the Orange Mountain in the west, and a wide extent of rolling country, heavily wooded, and hardly at all inhabited. The building, ninety-two feet and seven tenths long, and sixty-two feet and one tenth deep, is constructed of brick, Belleville stone, and shingles, the lower story being exclusively

*The  
central  
feature.*

exclusively of brick and Belleville stone, and the tower entirely of Belleville stone and brick, while the second and third stories are mostly shingled, with red tiling in the upper gables. The central feature is the magnificent tower, whose balcony is forty-eight feet from the ground; and other principal features are the elliptical piazza on each side of the tower, with turned wooden columns and balustrades, slate roofs, and brick and stone foundations; a small balcony of the second story, looking south; very sharp gables; trimmings entirely rock-faced; a terra cotta round-head in the tower over the second story; and a terra cotta ornamental string-course in the second story, over the library. Some of the projections of the second story are carried on wooden brackets, and make very deep shadows. The color effect of the exterior is varied by the variety of the material—brick, terra cotta, and Belleville stone, the latter retaining its dark, rich, natural hue, while the two former have been subdued by being washed down and oiled.

*Entrance.*

You enter Mr. Talmadge's house on the east side through the tower by a porch ten feet square, into the vestibule, and thence into the main hall, which is twenty-five feet by thirty-eight feet and six tenths, and which opens at the left into a library eighteen feet by thirty-two, and in the rear into a billiard-room twenty-four feet and a half by eighteen, and a dining-room sixteen feet by twenty-five and a half, with an octagonal bay-window. The parlor at the right of the hall is eighteen feet by twenty feet and six tenths, and has a bay also; behind it are the back hall and the butler's pantry, the serving pantry, and the stairs to the kitchen and laundry below.

Owing to the slope of the land, the basement, which contains the kitchen, the laundry, the wine-cellar, the store-room, and the furnace-room, is entirely above ground. The dimensions of the kitchen are sixteen feet by twenty-five, and of the laundry, eighteen feet by twenty-four and nine tenths. The second floor has a sewing-room in the tower over the porch, and six chambers and a nursery; the largest chamber, over the parlor, being eighteen feet by nineteen, and two of the others sixteen feet by eighteen feet and seven tenths, without the bay-windows at the south end. Another chamber is thirteen feet square; still another twelve feet and nine tenths by nineteen feet and two tenths, and another one thirteen feet by fourteen, while the nursery is the size of the dining-room, sixteen feet by twenty-five, and above it.

The

The circular piazza, two stories high, on the west side, can be entered from the first and second stories, and the servants have a piazza of their own outside the kitchen. A circular stairway leads to the balcony from the attic floor, and is entirely within the tower. It terminates in the observatory, which is octagonal and has a wooden balcony, with balustrade and rail, and steps to the flat deck of the roof. The view from this observatory is exceedingly fine. The roof is covered with metal shingles.

*Circular  
piazza.*

The finishing of the interior is in modern style, and mainly of hard woods, the porch and vestibule, however, being treated with different-colored bricks—red, buff, and chocolate. The hall is in antique oak, with paneled ceilings, dado, and staircase; and the other rooms on the first floor in cherry and ash, the parlor being in ebonized cherry. In the hall, one notices a magnificent mantel of antique oak, extending to the ceiling, and adorned with carvings; its center has a frame inclosing a figure made of tiles. In the library mantel, a bull's-eye mirror reflects peculiarly and pleasantly, and can not escape the attention. The cost of Mr. Talmadge's house was about forty-five thousand dollars, without the stable. The architect is Mr. Douglas Smythe, of No. 48 Exchange Place.

*The  
interior.*

Mr. Talmadge's house can not be described as representing any ancient style of architecture, nor does his work show any tendency to reproduce such styles. Indeed, if the ancients knew as much as we know now about building-materials, they would undoubtedly have constructed differently; and if they knew as much as we about the new materials that have been brought into service, many changes would have taken place both in the elevations and the plans of their buildings. For example, of late years much attention has been paid to the toughening of glass so that it may be used as a material for construction, and very remarkable improvements have followed in the line of the development of the results achieved by M. de la Bastie, the inventor of the process. By cooling it in the open air, and by tempering it in oil, ordinary annealed glass attains twice the strength of ordinary cast-iron—that is, a strength of seventeen and one-tenth tons per square inch, and in a few cases thirty-four and two-tenth tons per square inch has been reached. More interesting still is the fact that this toughened glass has been used even in positions so trying as railroad-sleepers on the North Metropolitan tramways in London, where the pieces are laid longitudinally,

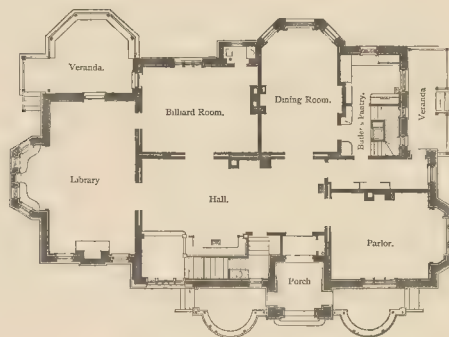
*New  
building  
materials.*



tudinally, and are three feet six-inches long by four inches wide. If glass can stand the rough treatment to which it is liable in such a position, its future as a material in construction is very promising.

*Use of  
iron.*

As for iron, while it may not be true that the time is coming when our country homes will be built of it, and run down by rail to the city in winter and back again in summer, as one architect has predicted, the improvements recently made in applying preservative oxide to iron, by recreating its surface, are very interesting. Everybody knows how iron destroys itself by rusting when exposed to the damp. The famous Tubular Bridge of Robert Stephenson, for example, has been considered to be in a peculiarly dangerous condition because of the tons upon tons of red rust taken from it. It has been maintained that neither oil-paint nor a coating of zinc is of much permanent use in practice, and that therefore iron is emphatically not the material of the future.



GROUND PLAN.

## MR. CHARLES W. McCUTCHEM'S HOUSE.

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MR. McCUTCHEM'S house, at Plainfield, New Jersey—perhaps the most important residence in that growing suburb—is built of brick in the first story, and of California redwood shingles in the second and third stories, the foundation being of local (Martinville) stone, and the style eclectic. Our illustration gives a view of the northwest elevation, with its *porte-cochère*, whose arch and foundation are of local stone, whose remaining work is of brick, and whose heavy and imposing lines carry part of the second story. Next in importance is the staircase window of stained glass almost white, little color being used, and the design being made up with the leads, in order to get as much light as possible in the hall, and yet obtain something rich in effect and different from the usual figure-work. It is nineteen feet high and seven feet wide. The porch, built entirely of stone, with stone stepway and platforms, marble mosaic floor, and stone archway, invites more than ordinary notice. On the north corner the bay is carried up the entire height, forming a room for a studio in the third story, but nevertheless kept down so as not to destroy the long, low effect of the house, which has been the object of the architect all through. On the west corner, the balcony commands a beautiful view of the Orange Mountains. Two of the five chimneys appear, one of them external, with a stained-glass window on the second floor which shows inside as part of the mantel, the mantel forming a frame for it, and the window taking the place of the ordinary mirror. Again, on the west corner, the first story has a large veranda, with a noble view, and fourteen feet wide in the clear—equivalent to a room—and also looking out on the mountain. The southwest elevation has a semicircular window ten feet in diameter, forming the end of the drawing-room, from which opens the large conservatory, fourteen feet by twenty.

The pine-shingled roof is painted with metallic paint a dark red, for purposes

poses of preservation and color, while the color of the house is obtained from the California redwood shingles in their natural finish—a grayish brown—with the panels in lighter gray, the brick-work of common local brick selected, and laid in red mortar.

*The hall.*

You enter the front door into the hall, twenty-one feet four inches broad by thirty-five feet long, finished in quartered oak of a natural color, and polished, with a wainscot of small panels six inches square, of the same material, six feet high, and with side-walls covered with Lincrusta Walton, decorated, and a ceiling divided up into panels by oak strips, with spaces filled with Lincrusta Walton of different designs. Notice the large semicircle, about ten feet wide, with a stained-glass window on each side; also the mantel-piece of oak, with heavily carved consols, and a shelf, six feet from the floor, over a large fireplace, five feet wide and two feet six inches deep, finished with red pressed brick. To the left, as you enter, the large staircase of oak, five feet wide, has heavily carved newels and hand-twisted balusters; and the door-casings show carved heads and molded uprights.

*The  
drawing-  
room.*

Mr. McCutchen's hall opens, at the right, into a reception-room fourteen feet by thirteen, finished in white mahogany, natural color, with carved casings, and a mantel of the same wood, also carved, the walls being papered with a rich design, and the ceiling painted, while the general effect is a light sage-green. This reception-room opens into the drawing-room, seventeen feet by twenty-four, finished in red mahogany, carved, but without wainscot, and thence into the conservatory of glass and wood. To the left, the hall opens into the dining-room, fifteen feet by twenty-two, exclusive of the bay-window on the north corner, finished in old oak, stained and polished, with carved casings, and an elaborate *bric-à-brac* mantel. The floor, like that of the hall and the drawing-room, is of hard wood, and there is a Jackson ventilating grate, which draws its air-supply from outside the fire-box, and throws fresh air, heated, directly into the room—the old style having been to heat the air already in the room—the flues at the same time drawing the foul air out. The wainscot of five feet, has irregular panels in irregular designs, the wall-spaces are covered with Japanese leather-paper, and the ceiling is paneled with the same and oak.

The plumbing-work of the kitchen, and indeed throughout the entire house, is extremely careful, no pipes being covered up, but everything exposed; around  
the

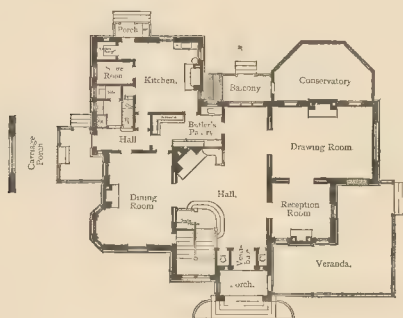
the sink the walls are tiled, as also are the walls in the butler's pantry, and other places. A rear hall, five feet wide, separates the kitchen from the dining-room, and opens out on to the carriage porch, and from it ascend the back stairs to the third story.

The first and second floors are heated by indirect steam, the registers on the first floor being of solid bronze, and the radiators on the third floor and in the bath-room also of bronze, with marble tops. The second floor has four bedrooms (the principal one being eighteen feet four by twenty-one feet six), <sup>The second floor.</sup> and a sitting-room, thirteen feet six by fifteen, opening out on the second-story balcony, and overlooking the mountain. The bath-room, in the midst of three immense closets, connects by a private passage-way with the nursery, twelve feet by twenty, in the rear extension. The hall, eight feet four by ten feet, has its own fireplace. One feature deserves very particular mention, namely, the manner in which the architect has ventilated the closet, adjoining the bath-room, which is used for soiled linen. It is ceiled with wood around the sides, and has a slat door divided in half, and from the ceiling a ventilating-pipe to the highest point of the roof. This is the first time that such a convenience has been mentioned in this work. It obviates the necessity of the basket and the hamper, and does excellent service in protecting the purity of the sleeping-apartments. On the third story, Mr. McCutchen has a billiard-room, nineteen feet by twenty-six, wainscoted with matting of a pretty design, the ceiling paneled in yellow pine, and the side walls papered in an appropriate pattern. Five other rooms are found on this floor. The architect is Mr. Charles H. Smith, of New York city.

Mr. McCutchen's house has many decorative features, but no superfluous ornament; and the principle illustrated in the treatment of the great window on the northwest elevation, already referred to, has been active throughout. The architect has avoided, on the one hand, coldness and severity, and on the other hand, extravagance in color effect and in ornamentation. He has produced a structure with much decorative detail, but has not forgotten that the first purpose of his work was to create a comfortable home. The exterior rationally expresses the interior, neither sacrificing nor obtruding it, and the general result possesses the artistic charm of fitness. The near presence of the beautiful mountain-range has exerted its due influence in the location of veranda  
and

Sir  
Frederick  
Leighton's  
comments.

and balcony; and the pleasant western breezes, so grateful in this latitude after the heat of the summer day, find easy entrance into the living-rooms and bed-rooms. The design is that of an American citizen's home, not of a palace or a castle, and the spirit of it is reflected in the words spoken, a few years ago, by Sir Frederick Leighton, to the students of the Royal Academy: "Certain it is that architects may look with a proud confidence into the future, for they practice an art raised on an immovable basis of science, clothing itself in forms of abstract beauty, enriched by the co-operation of sculpture, and yet made lovelier, when it chooses, by the charms of color. And though no man shall invent a new style, as the foolish phrase goes—for styles are not invented, but evolved—I do not doubt that in due time the tentative and eclectic phase through which architecture seems now to be passing will give place to more homogeneous development, in which, while the individuality of the artist finds free room to assert itself, the requirements, physical and intellectual, of each particular country, will achieve a more definite and distinctive expression."



GROUND PLAN.



## MR. WILLIAM PRATT'S HOUSE.

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ONE of the most celebrated of American architects, who has done much to combat the doctrine that the art of the past deserves perpetuation and re-<sup>Perpetuation of ancient art.</sup> production, expressly declares that young men between the ages of twenty and twenty-five might be engaged in something much more useful to society than bending over a drawing-board for six hours daily drawing an acanthus-leaf and a volute as the sum and substance of carved decoration; and that when they are told that the Corinthian capital is the greatest triumph of architectural art, they are told that in which there is no truth at all. He reminds them that the acanthus-leaf was never treated in Greek architecture so as to express capacity to carry a load; that there are too many leaves in the Corinthian capital; and that they are weak and drooping, as are the volutes. What is the use, he asks, of nursing enthusiasm for the poor Corinthian capital? While he would respect it as a work of art in the place where it is found and for the time in which it was made, he strenuously objects to calling it the ultimatum of human art, and thus preventing young men who are possessed of souls from doing anything but drawing it over and over again. To believe that nothing else can be produced which is equally good "is a sin, for it is a falsehood, and a gross one." He even predicts that style itself will go out of style, and nothing be left but to pursue architecture pure and simple.

A piece of architecture entirely modern, with no trace of subserviency to the art of the past, is Mr. WILLIAM PRATT'S house, at Manchester-by-the-Sea, a few miles north of Boston. The architect, Mr. Arthur Hooper Dodd, found himself circumscribed by certain conditions of the site, and the long and narrow plan of the house was determined by the natural lay of the land, where, <sup>Conditions of site.</sup> in Mr. Pratt's lot alone, there is a difference of at least eleven feet in levels. Although much blasting was done, the cellar being hollowed out of solid rock, it was

it was not deemed expedient to produce an even grade anywhere. The picturesque opportunity was cordially embraced, with the result that the proposed structure was endowed with corresponding features which add greatly to the value of the general effect. Difficulty was a helper, and Mr. Pratt's house, which in the hands of some architects would have suggested first of all an infelicity of situation, has become in Mr. Dodd's hands one of the principal attractions of the celebrated group of country-seats which have made Manchester-by-the-Sea a famous suburban resort.

*Peculiar position.*

As the higher land about it hides from the windows of the first and second stories much of the superb ocean view, Mr. Dodd has built an outlook on one of the towers which entirely overcomes this disability. The surface of the most commanding part of Manchester consists mainly of projecting rocks, which constitute, as seen from the water, a bold and serried bluff. Nearly all the newer houses are built upon this very uneven elevation, some of them high, others comparatively low, the roads among them constantly ascending or descending, and affording a succession of surprises. On one side of Mr. Pratt's house the highway shows only the second story; on the opposite side it is on a level with the floor of the basement. The peculiar position of the wing, which has been built at an angle of forty-five degrees to the main edifice, is also due to the conditions imposed by the site—conditions that determined every principal feature of the ground plan.

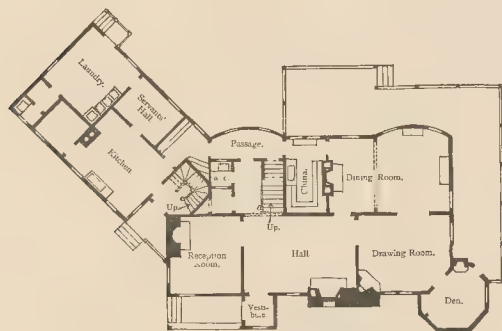
It is a matter of interest, however, to note that, after an adequate survey of the site, the architect was able in his first sketch to meet and overcome the natural obstacles. All the mason-work, even in the cellar, shows the original moss-covered faces of the stones. The first and second stories are shingled, and the large exterior chimney of stone is capped out with brick in a fashion to suggest that brick had grown up from it. The style of the building is eclectic and modern, although a slight colonial feeling in the window-fronts under the gables reminds one of the old Salem houses.

*The interior.*

The servants' quarters are situated in the wing or L, and practically cut off from the rest of the house. The entire first story, together with the staircase, is finished in cherry, and the second story in stained pine in various tints, to harmonize with the decorations of the room. Mr. Pratt's den leads from a corner of the drawing-room, and has octagon sides. Though directly connected

nected with the dining-room, the kitchen is so distant as to prevent the access of disagreeable odors. By carrying out from the wall the caps of the windows on the outside, space is made for a ventilator to the toilet-room on the first floor.

The east and south of the house are so constructed as to have a water front. The dimensions of the principal rooms on the ground floor are: Hall, fourteen by twenty feet; drawing-room, fourteen feet by seventeen; reception-room, thirteen feet by fourteen; dining-room, fourteen feet by twenty-one; and the octagon den, eleven and one-half feet wide. The cost was about eleven thousand dollars. As the architect has an aversion to the use of ordinary stained glass, and as the owner did not choose to authorize the introduction of artistic stained glass, the windows are treated throughout with plain glass of good quality. There is no sham ornamentation in Mr. Pratt's house—an air of honesty, simplicity, and suitableness prevails.



GROUND PLAN.



### MR. F. W. SMITH'S HOUSE.

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PROBABLY the most nearly perfect specimen in the United States of Moorish architecture is the Villa Zorayda, built at St. Augustine, Florida, for his own use as a winter residence, by Mr. FRANKLIN W. SMITH, of Boston. In that strange old Southern city, with so much that suggests other centuries and other lands than our own, this beautiful and unique structure seems not out of place. The material used is artificial stone, the French *béton*, or concrete, of a pearly gray tint, obtained by the polish of the coquina gravel, one of its constituents. It becomes in time as hard as flint. Mr. Smith was his own architect, and drew his details from sketches made in his own sketch-book during tours in Spain, Tangier, and Algiers.

"I had strolled about King Street," writes a visitor, "often in my wanderings about the town, and been attracted by this building of gray concrete. It is like nothing else I had ever seen. It is indeed the only Moorish house in America, and sits within its grounds, its whole aspect one of curious beauty. It is massive and yet not heavy. On the front, jutting from the upper stories, are two Moorish porches, whose light lattice-work makes a charming contrast with the light granite background. Nothing without the villa is more Oriental in appearance than these porches, particularly the one that is closed in save for the small opening which is left, of course, for the dark head of the Moorish maiden who shall lean upon this *jalousie* and watch her lover ride away. It must be an extremely commonplace and unimaginative person who can look up at the façade of this building and not begin to dream dreams. Not that this architecture and these ornamentations are a great deal like the work of the Moors; they are absolute fac-similes, and the visitor is safe in giving himself up to the admiration and enthusiasm that he will feel. Just in such places did those wonderful people put just such tracery and just such figures. Precisely such



such arches arose in their courts; such dark rich paintings in the same marvelous variations of geometrical figures adorned their walls. They were under one strange restraint in all their works of art—they must not represent anything which had life. When one thinks of how much of the world was forbidden to the pencil and chisel, one is still more amazed at the various and luxuriant beauty they still produced. As you look at the villa from the street, you are pleased with the manner in which the top of the front is finished. The concrete is molded in a peculiar shape, which you become familiar with in the vestibule when you enter, for the walls have the same figure. The host tells you it is the plain symbol of the Moors, and that it occurs constantly in their work. Over the front entrance is the Arabic inscription, found everywhere upon structures reared by the Arab race, the letters in heavy relief in the gray stone meaning 'There is no conqueror but God.' The Arabic words themselves are, "Wa ka ghaliba illa Allah." It will be remembered that when Ibn-el-Ahmar, who began the building of the Alhambra in 1248, had returned from a successful campaign against Seville, the people greeted him with the title of Conqueror; but he modestly received their homage by repeating the Mussulman war-cry, "There is no conqueror but Allah," a legend that afterward was inscribed on his coat of arms, and became the motto of his family.

*Arabic  
inscription.*

"On entering the court of the Villa Zorayda," continues this visitor, "I was simply bewildered by the scene, utterly strange to my eyes, which made me believe that in one step I had left America behind me, and had reached the world which has a past wherein was a luxury which we have not approached. The court is not square, but curved, surrounded by horseshoe arches, supported on slender gray pillars. The arches are white, and are covered by exquisite tracery impossible to be described, but which gives a wonderfully rich aspect."

Students of the Alhambra architecture explain that, as Gothic architecture sprang from the inspiration of the Bible, so that of the Alhambra is due to the inspiration of the Koran. The representations of animal life being forbidden by the sacred book of the Arabs, recourse was had to an ornamentation consisting of geometrical figures and of flowers, interwoven with verses from the Koran; and, in memory of their once nomadic life, the tent-pole was replaced by a marble column, and the silken hangings of the tent itself by gilded plaster, adorned in the spirit of the shawls and hangings of Cashmere. Nor were the inscriptions

*Alham-  
bresque  
ornamen-  
tation.*

inscriptions confined to verses from the Koran. Among them were lines in praise of the architects and proprietors of the Alhambra, and sacred mottoes from various poets, one of which ran as follows: "Look attentively at my elegance, and thou wilt reap the benefit of a commentary on decoration." Some of the letters are so arranged that the inscription can be read from left to right, from right to left, and upward or downward. The colors used are chiefly the primary—blues, reds, and yellows—but some of the dados contain purples, greens, and orange. The capitals of the palm-like pillars of white marble show an ornamentation of gilt on a blue or red ground. Many of the pillars are composed of pieces precisely alike, but differently arranged and colored, and producing effects as varied as those of the seven notes of the musical scale. The value of repetition as a principle of decoration was never better illustrated. If the Egyptian architecture strove for the massive, Moorish architecture strove for lightness. The latter concealed rather than revealed the real supports of galleries and ceilings, and this must always be borne in mind when one is contemplating the slender columns and the perforated spandrils.

All the traceries on the walls, pillars, and arches of Mr. Smith's house are, as has been said, fac-similes of those in the Alhambra, and were molded from casts of the originals. Some of the lattices and arches, according to the narrator *Lattices and arches.* whom we have before quoted, are impressions taken by Mr. Smith himself. "The arches," he continues, "have the form and the proportions of those in the Court of Lions. Spanish tiles, made in Valencia for Mr. Smith's house, surround the court as a dado. This place is encircled by a gallery, from which the apartments open as in the East, all supported by the roof and upon the thirty-six horseshoe arches. The Eastern scene is made complete—the deception perfect—by southern foliage, divans, rich stuffs thrown on couches, glimpses beneath the arches of other rooms; a yellow ray of sunlight coming through a deeply-set window in shape like a Moorish star; a strange vase here, a stranger jar there. The fireplace of the dining-room is copied from an arch in Constantinople; the fireplace of another room is of Moorish horseshoe shape; a staircase is a copy of one leading to the pulpit of a mosque in Cairo. The smoking-room has divans around the walls; in front of these lounging-places the slippers of the faithful have already been cast off; a low stand holds coffee-cups, and a nargileh awaits."

With

With all this wealth of interior decoration and provision, the Villa Zorayda is not yet finished, and years will elapse before Mr. Smith has fully realized his Oriental dream. Perhaps he will never realize it. He has done enough, however, to produce the most unique private residence in this country—a place where the visitor can easily imagine himself at home in the Alhambra of the Moorish kings.



GROUND PLAN.

## MRS. BOWLER'S HOUSE.

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MRS. G. B. BOWLER'S house, one of the conspicuous new villas at Bar Harbor, Maine, was built by Messrs. Rotch and Tilden, of Boston. An interior view of the structure appeared not long ago in the Messrs. Appletons' volume of "Artistic Houses," from which some descriptive notes may be transferred for use in this portfolio. The first story is of gray stone, quarried on the premises, with trimmings of red granite, and walls of gray granite, whose faces were split designedly from surface-ledges. The second story is half timber, the wood having been got out by hand in order to show the axe-marks, and is painted a deep red, while the roof, sprinkled with red and dark pebbles, is stained very dark. The general style of the structure may be described as mediæval. Very interesting is the situation under a shoulder of a craggy bluff, but still high above the sea, which almost throws its spray over the piazza in front, and runs into a quiet cove beside it.

Mrs. Bowler's hall has been constructed with careful reference to the lighting. Its arcade on the second story, as seen from the broad stair-landing, is a strikingly attractive feature. The sunshine has free access, and with the sunshine come glimpses of foliage that make a pretty net-work athwart the window-panes. The first entrance produces a stimulating impression by reason of the abundance of the luminous resources. The double ascent of the stairs is toward the landscape, and when one reaches the main landing he finds himself on a balcony which commands from the rear an extensive view of out-doors, and from the front an insight into the first and second stories. Most of the wall-hangings are of Eastern stuffs, delicate in tones and texture, and tastefully arranged, while the wood-carvings are sufficiently elaborate to secure attention without becoming self-assertive. The effort has been to combine the solid attractions of a city home with the less solid attractions of a typical home by the

The  
hall and  
first-floor  
rooms.

the seaside, although, as at Newport, the tendency toward long sojourns grows, and with it the disposition to make the seaside abode as comfortable as urban tastes demand. The wood-work of the hall is strongly grained ash, unfilled, to give full force to the grain, and stained black. The walls above the dado are covered with paper having alternating courses of cream and soft yellow, with blue lions rampant on the cream courses, the whole imitating the painted designs on the stone-wall interiors of mediæval castles. The dining-room, opening at the right of the hall, and extending the depth of the house, has a very high dado of oak stained a dark brown. Its heavy and richly carved mantel, surmounting the terra cotta of the fire-facing below, is carried to the ceiling. The drawing-room, at the left of the hall, is in pine, painted a creamy white, and decorated with gold. Its mantel has a reminder of the sea, in the shells introduced into the roughened mortar of the chimney-breast, where they are half imbedded, and in the carved dolphins of the wood-work. The library beyond is in deep brownish reds. Through these rooms is a vista of eighty feet.

The  
children's  
wing.

Under the broad stair-landing is a cozy corner, whose richly carved mantel is surmounted by broad panels, on which somebody has traced some admirable designs by means of a hot poker, and whose guardian griffins are very cleverly carved. "The taste of the ladies who make this house their home," writes a correspondent, "has added to the study of the architects in the endeavor to make this an exceptionally charming spot outside and inside. The children's wing, separated below from the main house by the *porte-cochère*, is thus enabled to give unalloyed pleasure to the little ones without fear of disturbing the adult fondness for quiet in the house itself. Tall old pines meet one at every turn, even at the very door, while a peaceful cove brings the Atlantic rippling up almost under the end veranda. On the hill-side, within the boundaries of the grounds, was found an inexhaustible spring, which, having been girdled by reservoir-walls, provides a superabundance of the purest water, with a pressure sufficient to carry the stream into the highest rooms."

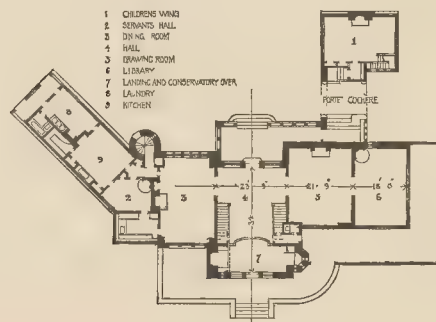
In connection with this charming house, one may reproduce Mr. Ruskin's famous passage from his chapter on "The Lamp of Memory," in the "Seven Lamps of Architecture": "I would have, then, our ordinary dwelling-houses built to last and built to be lovely; as rich and full of pleasantness as may be within



within and without; but with such differences as might suit and express each man's character and occupation, and partly his history. Every human action gains in honor, in grace, in all true magnificence, by its regard to things that are to come. Therefore, when we build, let us think that we build forever. Let it not be for present delight, nor for present use alone. Let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say, as they look upon the labor and wrought substance of them, 'See! this our fathers did for us!' There is a sanctity in a good man's house which can not be renewed in every tenement which rises on its ruins; and I believe that good men would generally feel this; and that, having spent their lives happily and honorably, they would be grieved, at the close of them, to think that the close of their earthly abode, which had seen, and seemed almost to sympathize in all their honor or their suffering—that this, with all the record it bore of them, and all of material things that they had loved and ruled over, and set the stamp of themselves upon, was to be swept away as soon as there was room made for them in the grave; that no respect was to be shown to it, no affection shown for it, no good to be drawn from it by their children; that though there was a monument in the church, there was no warm monument in the heart and the house to them. I look upon those pitiful concretions of lime and clay which spring up in mildewed forwardness out of the kneaded fields about our capital—upon those thin, tottering, foundationless shells of splintered wood and imitated stone—upon those gloomy rows of formalized minuteness, alike without difference and without fellowship, as solitary as similar—not merely with the careless disgust of an offended eye, not merely with sorrow for a desecrated landscape, but with a painful foreboding that the roots of our national greatness must be deeply cankered when they are thus loosely stuck in their native ground; that those comfortless and unhonored dwellings are signs of a great and spreading spirit of popular discontent; that they mark the time when every man's aim is to be in some more elevated sphere than his natural one; when men build in the hope of leaving the palace of places they have built, and live in the hope of forgetting the years that they have lived; when the comfort, the peace, the religion of home have ceased to be felt; and the crowded

tenements

tenements of a struggling and restless population differ only from the tents of the Arab or the gypsy by the less healthy openness to the air of heaven, and less happy choice of their spot of earth; by their sacrifice of liberty without the gain of rest, and of stability without the luxury of change."



GROUND PLAN.

## MR. SAMUEL P. HINCKLEY'S HOUSE.

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THIS house, situated at Lawrence, Long Island, not far from New York city, is one hundred and fourteen feet long by thirty feet deep. The purpose was to produce, at a moderate cost, an effect of length and lowness, as in the long lines of the main ridge, and of the roof over the servants' quarters. One of the points to be noticed is the number of the gables, which are covered with plaster and sea-pebble *cloisonné*, thus exerting a charming influence of color. A sun-dial, with the legend, "Vivimus vivamus," forms a panel in one of the gables of the porch, and the balcony in the second story on the south side is arranged with windows so as to be used for a winter room. The view of Mr. HINCKLEY's cottage, here given, is that which fronts on the sea, three quarters of a mile distant. Most of the exterior is clapboarded on the first story and shingled on the second. A piazza, ten feet wide, has a pavilion at the south end twenty feet wide. One notices the woven India flower-baskets of wide wicker, painted black, which hang from the second-story windows, and also from the rear windows, all around. The rooms are large and airy; the shutters of the first story are old-fashioned, with solid panels and moon-shaped apertures; the chimneys are wide and low, and the second story is colored an old gold, with here and there a shingle picked out in the same tint, while the base courses are an Indian red, and the unpainted roof has a deep gray tone from the action of the weather. On the north side the porch is less pretentious than on the south side, and consists of a huge fan-light pediment on the first story, supported on four large brackets.

The hall of Mr. Hinckley's house was reproduced several years ago in the *The hall.* portfolio of interiors, entitled "Artistic Houses," published by the Messrs. Appleton, and accompanied by a description of the interior of the villa, a part of which may be reproduced here. The finishing of the hall is in pine, stained a light

*The fire-  
place.*

a light peacock-blue, and paneled to the ceiling, where heavy beams appear. Next to the Dutch doors of the south side are seen the transomed English basement windows, which completely fill the remaining space of the wall. The fireplace on the west side has an opening six feet six inches wide, and over the mantel, eleven feet wide, a large hood is supported by four brackets, whose three intervening spaces show each a lion rampant in relief. The shelf is heavily molded in dental and other courses, and on each side a door leads into the parlor. Directly opposite, another door, seven feet wide, opens into the dining-room, and, when standing there, you face the mantel of that room, which is nearly as large as that of the hall. By a staircase, eight feet wide at the start, the first landing is reached, where a large window of stained glass presents the coats of arms of Mr. Hinckley and Mrs. Hinckley, the effect being produced very simply—by the lead-work rather than by the color.

*Colonial  
mantel.*

The tone of the parlor is white and yellow; the furnishings are in yellow, while the old colonial mantel, with its six and a half feet of fire-opening, and old colonial cartouche in the center, and the furniture, modeled on colonial antiques, in pine and wicker-work, are painted in white, producing an effect of unusual charm. The brass and iron work throughout the interior is very rich, and particular mention may be made of the old hinges, escutcheon, and knocker of the outside door, hammered out of old iron. The walls are papered in gold and white, with a wide frieze in gray and white. The wainscoting of the dining-room, seven feet high, is painted a Brandon red. The ceiling is of stamped leather, crossed by open beam-work; and the old-fashioned colonial sideboards are of dark, rich mahogany. Next to this room is the "den," in blue, its wide divan covered with blue cloth, and provided with pillows.

Over the parlor is the owner's bedroom, twenty feet by thirty, its ceiling only eight feet and a half high, with massive beams, its mantel brick-work decorated with tiles, and its walls covered with a simple, large-figured paper. Connecting with this apartment are the boys' rooms, and a large nursery along the garden in front, all provided with Dutch doors. Pictorial Walter Crane paper covers the walls of the nursery, the old colonial fireplace is decorated with picture-tiles, and the beautifully designed mantel has a center-piece of carved pine—a sun setting on the horizon of the sea. The guest-room is in white and blue—the paper bluish, and the furniture white. In the play-room  
in the

in the attic is an immense fireplace, bricked to the ceiling, the center of its breast displaying a terra-cotta tile two feet square, and the keystone of the arch of the fire-opening a lion's head in terra cotta.

Window-seats are found in nearly every room, with their old-fashioned twisted arms supported by turned columns; and a conspicuous feature is the furniture, much of which was made after pieces on exhibition in museums—the Governor Carver chair in the hall, for instance. The generous size, the low ceilings of the rooms, and the studied simplicity of detail throughout, give to Mr. Hinckley's interesting house an impression of true home comfort.

Mr. Hinckley's house has the fundamental artistic quality of depending for its effect not upon ornament, but upon the body of the edifice itself; not upon the added details, but upon the justness of the proportion. In the colonial period of our architecture this quality was much thought of, but during the later periods, especially that known as the Vernacular, both owner and builder seem to have placed their main reliance upon ornaments and added details, and these, too, of the flimsiest scroll-work order. Our watering-places are disfigured very generally by examples of such work, and our suburban cottages and villas feel its influence acutely, particularly in the presence of the new Renaissance of American architecture. The most representative architects of the present era aim to find beauty less in added ornament than in such qualities as unity, fitness, and the interdependence of parts, so that, before they have begun to decorate at all, in the strict sense of the term, the beauty which the artist seeks has already been created—a simple, serious beauty, large of spirit, comprehensive in scope, and founded on the natural and eternal laws that obtain in the structure of the well-formed human body, whose limbs are in due proportion—laws which, unlike the behests of mere fancy or taste, do not change their substance with the flight of years.

As a specimen of architecture, this house may be called original; and, as there is much misunderstanding with respect to the meaning of this word, not only among architects, but among artists and authors generally, we may perhaps refer to a memorable passage from the works of the great founder of the modern school of criticism: "Originality in expression," he says, "does not depend on invention of new words; nor originality in poetry on invention of new measures; nor in painting, on invention of new colors or new modes of using

*Window-seats.*

*Originality in expression.*

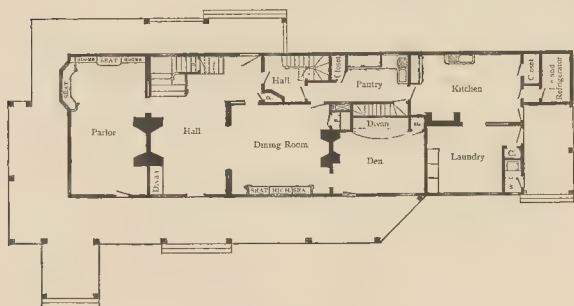


using them. The chords of music, the harmonies of color, the general principle of the arrangement of sculptural masses, have been determined long ago, and, in all probability, can not be added to any more than they can be altered.

*The gift  
of origi-  
nality.*

A man who has the gift of originality will take up any style that is going—the style of his day—and will work in that and be great in that, and make everything that he does in it look as fresh as if every thought of it had just come down from heaven. I do not say that he will not take liberties with his materials or with his rules; I do not say that strange changes will not sometimes be wrought by his efforts or his fancies in both. But those changes will be instructive, natural, facile, and sometimes marvelous; they will never be sought after as things necessary to his dignity or to his independence.”

The architects of Mr. Hinckley's house are Messrs. Lamb and Rich, of New York city.



GROUND PLAN.

## MR. CORNELIUS VANDERBILT'S HOUSE.

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THIS house, situated at Newport, Rhode Island, has been long known under the name of "The Breakers." It was built by Mr. Pierre Lorillard, and sold by him to its present owner for four hundred thousand dollars. The situation is one of the noblest, from an ideal seaside point of view, that this country can show, the grounds comprising many acres on the ocean-shore, which here rises abruptly ten or twelve feet above the surface of the water. Not far away are the superb country-seats of Miss Catharine Wolfe and Mr. Robert Goelet, each situated directly on the shore, and commanding an uninterrupted view of the limitless expanse of the ocean. A pretty foot-path winding along the bluff, near its edge, is practically a public highway, although itself on the borders of these several private estates, and apparently a part of them. The breakers dash incessantly below it, and though there is an opportunity for bathing on the beach, none of the residents of the villas care to embrace it, preferring to have their servants carry the salt water up to the bath-rooms in the houses.

Mr. VANDERBILT'S house stands at some distance from the road, in the midst of shrubbery and noble trees that were planted many years ago, and the landscape-gardening is of a choice order, although the lay of the ground does not present many undulations; but the artist who created the lawn, with its various embellishments, had a knowledge of the science of his business, and would have appreciated the emotions of the late Andrew J. Downing, who said: "I love most the soft turf, which, beneath the flickering shadows of scattered trees, is thrown like a smooth natural carpet over the swelling outline of the smiling earth. Grass, not grown into tall meadows or wild bog tussocks, but softened and refined by the frequent touches of the patient mower, till at last it becomes a perfect wonder of tufted freshness and verdure. In short, the ideal

Sources  
of beauty.

ideal of grass is a lawn, which is to a meadow what bishop's lawn is to homespun Irish linen. With such a lawn, and large and massive trees, one has indeed the most enduring sources of beauty in a country residence. Perpetual neatness, freshness, and verdure in the one; ever-expanding beauty, variety, and grandeur in the other—what more does a reasonable man desire of the beautiful about him in the country? Must we add flowers, exotic plants, fruits? Perhaps so; but they are all, in an ornamental light, secondary to trees and grass, where these can be had in perfection. Only one other grand element is needed to make our landscape-garden complete, namely, water. A river or a lake in which the skies and the tufted trees may see themselves reflected is ever an indispensable feature to a perfect landscape." But a glimpse of ocean is best of all, even if there be no reflections of trees.

Conditions  
of a good  
lawn.

It used to be said that a fine lawn was an impossibility in this country; that the softness and verdure of an English lawn could never be reproduced outside of the moist and humid conditions of Great Britain; and that in July and August our lawns are bound to lose their freshness. But Mr. Downing long ago showed that even in this country perfection in this respect is within reach of those who will patiently take the preliminary steps, and Mr. Vanderbilt's lawn is an excellent example of the truth of this statement. In the first place, it has met a required condition by having a deep soil, the importance of which is obvious when one remembers that common clover often has roots not less than four feet deep. Mr. Downing has shown that a lawn which is well established on deeply dug soil will remain, even in midsummer, of a fine, dark verdure, when, upon the same soil untrenched, every little period of dryness would give a brown and faded look to the turf. The proper kind of grass, he contends, is a mixture of red-top (*Agrostis vulgaris*) and white clover (*Trifolium repens*), which he describes as hardy short grasses, that on the whole make the best and most enduring lawn for this climate. He has nothing, however, to say against the blue grass of Kentucky. The proportion should be about three fourths red-top to one fourth white clover, and only frequent mowing and rolling will keep the lawn in perfect condition.

In the front elevation of Mr. Vanderbilt's house, as seen in our illustration, particular mention may be made of the gable over the main entrance, with its elaborate carvings, the front of the carriage porch, the carvings of the porch

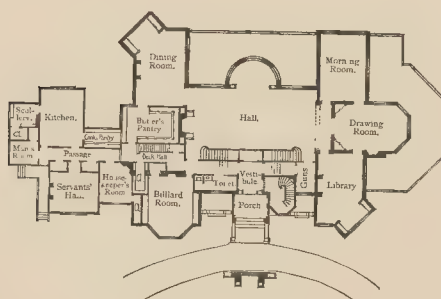
porch itself (through which passes a driveway twelve feet wide), with its blue-stone steps and flag, and its foundation of enameled brick. Very commanding is the balcony facing the sea, and very artistic the finial of the tower and the finial over the hall.

The lodge at the entrance to the grounds is about fifty feet long, with a sharp, angled roof, and contains a parlor on the first floor, with a pentagon window, and a dining-room opening into a cook-room. The stable has an octagon tower, with a balcony, and several dormer windows.

The house was built after designs furnished by Messrs. Peabody and Stearns, of Boston, who in this instance have depended principally for effect upon the tower and the numerous gables. Beyond these features there is little of complexity in the design, and the spectator is impressed chiefly with a sense of <sup>Tower and gables.</sup> solidity, simplicity, and commodiousness. The interior is finished at a considerable cost, and the main hall especially has much to interest even those who have made a study of the more important triumphs of the present era of interior decoration.

Some thirty years ago, a distinguished American architect felt himself called upon to enter a protest against the current fashion in building country-houses—a fashion which had taken the place of its predecessor of fifteen years earlier, when the prevailing idea of a country-house was that it should be a Greek temple, with columns and portico and flat roof. "We allude," he said, "to the Gothic or English cottage, with steep roofs and high gables—just now the ambition of almost every person building in the country. There are indeed <sup>The Gothic or English cottage.</sup> few things so beautiful as a cottage of this kind, well designed and tastefully placed. There is nothing all the world over so truly rural and so unmistakably country-like as this very cottage, which has been developed in so much perfection in the rural lanes and amid the picturesque lights and shadows of an English landscape. But it is time to protest against the absolute and indiscriminate employment of the Gothic cottage in every site and situation in the country. Rural architecture has more significance than merely to afford a handsome house for him who can afford to pay for it. We would have the cottage, the farm-house, and the larger country-house all marked by a somewhat distinctive character of their own, so far as relates to making them complete and individual of their kind." This house has indeed steep roofs and high gables, but it

but it has little in common with the buildings just spoken of, and is an excellent illustration of the adaptability of means to ends which characterizes the contemporaneous architect.



GROUND PLAN.



## MR. S. BAYARD DOD'S HOUSE.

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THE lawn in front of Mr. S. BAYARD DOD's house, at East Orange, New <sup>The lawn.</sup> Jersey, reminds one of the fact that our ancestors of the thirteenth century were fonder of greensward than of flower-beds, and that, whenever the latter were allowed to exist upon the former, they were sure to surround them with a wattled fence. Up to the fifteenth century, it may be added, the art of landscape-gardening can hardly be said to have existed, although gardens and orchards abounded with "flowris yellow, white, and red," to quote the words of Chaucer; roses being especially numerous from the earliest days, as is seen from the fact that King John sent a wreath of roses to his lady, and the ancient conveyances mention the annual rendering of a rose as a common form of quit-rent. The gillyflower, often as large as a rose, and of nine or ten different colors, was much used, according to Lawson, "in ornament, and comforting the spirites, by the sence of smelling." Mr. Dod's grounds are laid out in tasteful simplicity on the slope of a knoll, which terminates in a wooded district.

The general design of his very interesting villa is Gothic, particularly in the roof and the tower, but this is varied by features of finish which are rather English Gothic, or, to use the ordinary misnomer, Queen Anne. The <sup>The material.</sup> material is Newark brown-stone, commingled with brick, and also pine shingles. On entering, the visitor is attracted by the peculiarity of the location of the library and dining-room, the entrance to which is behind an arch at the end of a wide hall, where the staircase rises from an octagonal niche in the side, and where also there is a place set apart for a table, and a seat with windows under the stairs, the chimney forming one side of the first platform, and breaking back in a series of small mantels, or shelves, so as not to obscure the view of the stairs, while at the same time facing the front door, as does also the principal

*The  
chimney.*

principal mantel. The chimney is built up with molded bricks and terra cotta, fitted with cherry wood-work for mantel shelves. An arch or basket-work screen drops from the wooden ceiling of the hall, spanning the space between the front door and the first newel-post of the stairs, this newel-post being a column. The library has been divided by long wooden panels, which cross the room, and have heavy subdivisions, filled in with water-color designs by the owner. Very noticeable is the fact that the studio, situated at the extreme rear corner, in an angle off the dining-room, is two feet lower than the dining-room floor, with a ceiling considerably higher, provided with sky-lights and windows of hammered glass. This device of location gives importance to the studio and at the same time enables it better to subserve its purpose.

*Stone  
piazza.*

Externally considered, the house has some unusually strong effects, among which may particularly be noted the fact that masonry is used for the piazza columns. Although the interests of organic unity undoubtedly require that a house of stone, or partly of stone, should have a stone piazza, it is the rarest thing in this country to see this regulation carried out. Most piazzas appear to be an after-thought, rather than a part of the structural plan. They are built lightly or heavily—and it matters little which—of wood, which never can enter into the unity of the building itself. Some architects endeavor to obtain the organic unity of house and piazza by covering the piazza with the roof of the main building, and this method certainly answers its purpose, as in the case of several houses constructed by Mr. Eyre in the suburbs of Philadelphia, not to mention other examples; but if care has been taken that the pillars of the piazza shall be of masonry when the house is of masonry, the chance of preserving this organic unity is very much enhanced. What is interesting, however, is that the architect should have kept such a result in mind, and should have endeavored to accomplish it by means so rational. These stone pillars give a peculiarly substantial and cool effect.

*Upper  
balconies.*

The upper balconies of Mr. Dod's house, of which there are two, provide out-door privacy in time of sickness, and also a fine view. The kitchen arrangements are very compact, squaring out the rear of the house, and thus decreasing the expense, which is never so great as in an irregular composition. On the north side of the building the masonry is carried up to the roof of some portions, while in other portions it ascends only to the second tier of beams.

The

The stone façade of the octagon end of the dining-room extends to the gutter, but the rest of the masonry only to the ceiling of the first story. This gives an appearance of solidity, and emphasizes the presence of the octagon bay. A half-timbered house could not appear so solid. *The octagon bay.*

It may be added that the view from the first-story hall to the second story is open and unimpeded, so that the staircase from the second story to the third is an ornamental feature of the hall, as seen from below. The cost of Mr. Dod's house was about twenty thousand dollars. Its presence is a notable addition to the attractions of the very charming suburban neighborhood in which it is located.

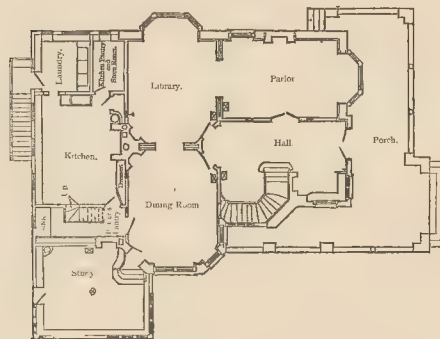
The development of the country-house in the United States has been due to causes quite different from those which regulated it in England. The accumulation of wealth has not yet reached so high a pitch that we have a leisure class, although it undoubtedly will soon be found here also, for wealth of the third generation exists in many families in our large cities, where we have even now a class of young men whose sole occupation it is to attend to the gathering of their income and to spend it. With the arrival of such a state of things the love of out-door sports has found an opportunity; and especially in New York city, where English customs are held in great respect in fashionable circles, it has within two or three years become usual for families to go out to their country-houses during the Christmas holidays rather than to receive their friends in their city houses. This influence upon the value and the size of the country-house is a very important factor, and can not be overlooked by any student of modern American architecture. Within a radius of a hundred miles of New York city there have recently been erected large villas which now receive their owners both in winter and in summer, although these gentlemen still retain their city houses, and spend most of the cold weather in them. It is a curious fact, therefore, that in these latter days the very factor which was most potent in originating the dignity of the English country-house in the fourteenth century has been at work for the same purpose and with similar results in the development of the country-house of the United States of the nineteenth century. *Development of the country-house.*

The gentleman's house in the England of the fourteenth century had very distinct features. The large hall of earlier years still was retained with much affection,

*Importance  
of the hall.*

affection, and had, indeed, come down from the early Roman settlers, being equivalent in many respects to the atrium of the Latin houses. As architecture began to look upward, its attention did not fail to be directed toward the hall, which in a few years becomes an apartment so high as to represent the entire height of the building itself, and so spacious as to accommodate a vast number of guests. The plan was to have the hall on the main floor opening into the kitchen and various offices, to have the bedrooms on the floor above, and often a jail-room or dungeon. But few windows opened out from the first story, on account of the danger of exposing it to the enemy; such windows as did exist were little more than loop-holes. The staircase was transferred from the outside to the inside, and was constructed of stone, with newel-posts also of stone. Of course, the conditions of the time required that the gentleman's house in the country should partake more or less of the character of the castle, and it was usual to have the building surrounded by a moat, and defended by a draw-bridge and a portcullis.

The architect of Mr. Dod's house is Mr. A. B. Jennings.



GROUND PLAN.

## MR. WILLIAM SIMPSON'S (JR.) HOUSE.

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THIS handsome villa, situated near Overbrook, on the Pennsylvania Railroad, within a few miles of Philadelphia, is built of granite quarried in the neighborhood, with trimmings of buff Ohio sandstone, a red-slate roof, and terra-cotta crestines and finials. The length is one hundred and five feet, and the depth fifty-six feet. The general style has some sympathy with the old <sup>Old</sup> French, but is nevertheless imbued with American characteristics.

A view of the north elevation shows several interesting features—the *porte-cochère* below a group of five handsome windows of stained glass, which light the halls; next to it, on the right, the staircase-windows of stained glass, for showing the ascent to the first landing, and three on the first landing itself, the whole producing an effect notable in the extreme, and defining with entire clearness the course of the stairs. Again, in similar fashion, but still farther to the right, are four windows, arranged in step-fashion, and lighting the servants' staircase, all being arched, and containing handsome stained glass. Still farther to the right appears an enriched gable, trimmed with Ohio cut stone, and exposing an interesting group of windows. <sup>An enriched gable.</sup>

If the spectator goes to a point at the east of the building and looks at the elevation, he notices at the extreme right the *porte-cochère*, with its stone pillars and carved capitals; next, the large dormer-window, with a balcony, supported by carved corbels; and next, a chimney of cut stone, which shows to the foundations.

All the heads, sills, lintels, mullions, transoms, moldings, carvings, copings, and finials, are of the same buff Ohio sandstone, while the steps of the *porte-cochère*, and all the door-sills, are of granite. The chimney-tops, of Ohio sandstone, surmount terra-cotta flues of vitrified drain-pipe.

The library of Mr. SIMPSON'S house is sixteen feet by twenty, and finished in walnut.



in walnut. A bay-window, with a French window, gives access to the porch in front, and on the side of the French window are two windows with seats. The ceiling is arched, and the fireplace is elaborately designed in the center of the eastern wall. Very large sliding doors admit into the hall.

Carved  
quarter  
oak.

The hall, twenty-four by twenty feet, is finished in oak, and has a wainscoting of oak five feet high, with a cap, and a ceiling of open timber-work. A brick arch indicates the entrance into the staircase-hall, and a very handsome mantel of carved quarter oak has a fire-facing of English red sandstone, carved, and a mosaic hearth.

The hall opens, at the east, into a reception-room, twenty-four feet by seventeen, which has a bay-window of handsome stained glass, another window opening into a small piazza, and a mantel of Caen-stone facing and mahogany—a wood which has been used throughout in finishing the room. Thence we proceed to the parlor, twenty-three feet by twenty-three, also finished in mahogany, with a bay-window, through the center of which runs a large chimney, with a fire-opening. The mantel is of mahogany, with a dove Tennessee facing, carved, and a mosaic hearth, its upper part consisting mainly of shelves, supported by carved pillars.

Four  
corner  
windows.

The dining-room, seventeen feet by thirty-two, has a square bay, finished in walnut, with sliding doors into the main hall. From it, by a pretty, arched doorway, we enter the conservatory, ten feet by nineteen, of glass and iron, and thence an effective entrance of stone steps, with battlement walls. The servants' hall and the staircase are connected by an entry with the main hall. The staircase-hall, seventeen by sixteen feet, adjoins the main hall, and, after ascending to the first landing, shows four corner windows grouped, and of stained glass, which give access to a balcony with an elaborate wrought-iron railing. All the doors of Mr. Simpson's house are sliding and wide, and therefore the whole first floor can be made practically one apartment.

On the second floor we note the large well, with an art-gallery around it, the brick archway into the square hall, and the balcony above the *porte-cochère*. The most important chamber, seventeen feet by twenty-seven, has a fireplace in the center of the western wall, and a bay-window with wrought-iron railings, forming a balcony. The finish is in walnut, and the dressing-room in cherry, with a reservoir-bath adjoined. There are four other chambers, a study, and

and a linen-room in chestnut. At the south and north of the study is a group of three windows, with stained glass, and, at the center, a mantel-piece in chestnut. There are three bath-rooms on the second floor. On the third floor is a billiard-room, twenty feet by twenty-one, with a window to the balcony; also a store-room, twenty-nine feet by nineteen, four servants' bedrooms, a bath-room, and two guests' bedrooms, finished in California redwood, each with three grouped windows to the floor, opening on to a balcony.

Much care has been given to the ventilation of Mr. Simpson's house, and a two-inch spiral galvanized-iron pipe connects each toilet-room with the kitchen flue. The gas is made on the premises, in a pit one hundred and fifty feet from the house, with a machine of one hundred lights capacity. The heating is by low-pressure steam, indirectly radiated. There are electric bells, speaking-tubes, burglar-alarms, telephone-wires to the stable and to the farm cottages, hard-wood floors, and inside shutters for all the windows. The architect is Mr. Theophilus Parsons Chandler, Jr., of Philadelphia.

Mr. Chandler has this in common with the representative architects of the American Renaissance, that he preserves the liberty wherewith art has made the artist free, and refuses to bend his neck to the yoke of tradition. Current literature still presents the effusions of architects who desire to construct all churches in the Gothic style and all office-buildings in the Italian or French Renaissance; but the *Zeit-Geist* of architecture does not sanction their demands. If art deserves any respect at all, it is the respect due to the exercise of the artist's personality in the presence of Nature; and if architecture expects to retain its position as a fine art, it must cease to restrict its pupils to the task of mere copyists. The artist is the man who seeks to reproduce his impressions of Nature; the personal element must always be found in his work; and it is this personal element that distinguishes the creations of a Turner from the reproductions of a Prang. The American architect of the present epoch, which has produced country-seats that have won the admiration of Europe, and that represent his triumphs much better and more generally than do his designs in any other sphere of effort, has a perfect sense of his prerogatives as an artist, and, notwithstanding the demands of the classicists, the Gothic men, or the men of the French or Italian Renaissance, proposes to exercise his genius in the directions that may offer themselves, believing that the last word in architecture has

not yet

*No  
previous  
epoch  
sufficient.*

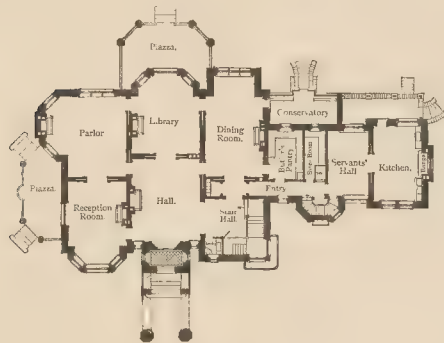
*Norman  
Shaw's  
influence.*

not yet been spoken, and that the present epoch affords an opportunity even larger than the classic epoch for the expression of the personalism of great artists. He can not help asking himself, What would have been the result, had the immortal architects of Athens limited their aspirations to a servile reproduction of the works of their barbarian predecessors? and believing, with Buckle, that the principal sources of civilization are the love of knowledge and the love of wealth, he wants to know whether, in the present age, when knowledge is greater than ever before, and wealth is vaster and more diversified than ever before, the citizen is to remain content with the achievements of any previous epoch? Students of English architecture especially are confronted with the strongest influences to become mere reproducers; and no one who has not studied the subject can realize the temptation to which the American architect is exposed, in the direction of following the leadership of the contemporaneous English architect. Very interesting, and very instructive, would be an essay which should show in detail the extent to which certain American architects, in response to the dictates of the current Anglomania, have followed the behests of the English architect, Mr. Norman Shaw. That they have done so is, of course, due in part, and for the most part, to their clients, who believe that in architecture, as in social life, there is nothing so good as what is English. We could mention instance after instance in which our public and private edifices are indebted for their spirit, if not for the minor facts of their plans, to that excellent English artist, in which Mr. Norman Shaw would recognize, as in a mirror, his own familiar lineaments. But, in the midst of all this sycophancy and meaningless imitation, it remains true that the really representative American architect of the new epoch has creative gifts as numerous and as winning as any other architect of any other country whatsoever; that he is no more willing to be the slave of an English architect than of an Egyptian architect; that he appreciates in their full sense the possibilities of each new opportunity that may present itself; that he works in the spirit of the Greek architect, and in conformity with the conditions of the case in hand; that, like the Greek architect, he is a product of the soil; that all the former triumphs of architecture are interesting to him only as examples of the correspondence between what is external and what is internal; that, in the strictest use of the word, he is an artist, impressing upon the spectators his own individual

vidual impression of the fitness between his work and the natural and required conditions under which it exists.

This, indeed, is the principal claim to distinction offered by the American architect of the new epoch. For, taking him in his most characteristic and creditable manifestations, he is as truly an artist as any other architect that ever lived. If the architect of the Parthenon deserves consideration because he was the true son of his era, giving to the world a noble expression of himself under the conditions of his environment; and if the architect of the first Gothic cathedral was also a true son of his era, giving to the world a noble expression of himself under the conditions of his environment, in like manner the architect of the representative American country-seat, in the last quarter of the nineteenth century, may be styled a true son of his epoch, giving to the world a noble expression of himself under the conditions of his environment. At Newport, at Elberon, at Manchester-by-the-Sea, in the suburbs of Chicago, Cleveland, Boston, New York, Philadelphia, San Francisco, and St. Augustine, he has erected monuments alike of his age and of his genius.

*A son of  
his era.*



GROUND PLAN.





## MRS. STOUGHTON'S HOUSE.

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ONE of the simplest private residences designed by the late Henry Hobson Richardson is Mrs. SROUGHTON'S cottage, in Cambridge, Massachusetts; and few cottages of equal dimensions were ever planned, in this country or abroad, which show better results in point of convenience, spaciousness, and architectural purity. The architect has used on the external walls, as well as on the roofs, cypress shingles of a size somewhat larger than usual, and has caused them to be painted a deep olive-green. The hall runs through the center of the building, and on the left are the parlor and library, and on the right the dining-room, with kitchen, china-closet, and pantry adjoining. The finishing of the interior is in harmony with the simplicity of the exterior, and the effect is that of a comfortable country-house, without ostentation, and yet at the same time with a pervasive and stimulating sense of the organizing presence of an artist.

When Mr. Richardson built this house, he set the style, so to speak, for many other country-houses; and since its erection, the use of shingles instead of clapboards has greatly increased, while the entire absence of all frivolous ornamentation of scroll-work, and other souvenirs of the "Vernacular" architecture of former years, set hundreds of architects to thinking; and if any one will compare it with the country-house built for Mr. Frederick L. Ames, at North Easton, Massachusetts, in 1859, he will note to what extent Mr. Richardson's own taste was capable of change. This latter structure has scarcely anything in common with Mrs. Stoughton's house. Its spirit is dissonant.

The recent death of this great architect has directed attention afresh to his more notable works, and a reproduction of one of his more modest attempts will not be considered untimely, especially as it bears his *imprimatur* with a distinctness not excelled by the most celebrated of his public edifices. Here, too, it seems

*H. H.  
Richard-  
son.*

it seems opportune to say a few words of the artist himself. Mr. Richardson died at his home in Brookline, near Boston, Massachusetts, on Tuesday night, April 27, 1886, after a short illness, although for many weeks he had been a sufferer from Bright's disease. Two years before his death he was so much afflicted that he could not write his signature without showing signs of shortness of breath. The least exertion wearied him to an extent that only the victims of his malady can understand, and many hours of the day were passed within the walls of his chamber, where, seated at a simple table near his bed, he gave orders to his assistants in the rooms below. The visitor at his house in Brookline, situated nearly two miles from the railroad station, in the midst of a rolling country and much foliage, was not struck by the beauty of its architecture. Mr. Richardson was evidently living in a cottage which his own thought had not planned, and which, in consequence of the increase of business, had received from time to time additions of various size. On entering the building, and awaiting in the reception-room—a very unpretentious apartment—while the servant carried his card to the host, nothing that spoke of the architect was present; nor had the exterior of the cottage said a word about him; but when conducted through the series of rooms in which his many assistants were at work, and where the walls were richly hung with photographs and other reproductions of European triumphs of architecture; where every table was heavy with paper, instruments, books, and leaning draughtsmen, and every alcove and shelf weighted with tokens of the profession, the visitor was deeply impressed. In that quiet and unostentatious country retreat, much work was doing of which the world would hear; many plans were being elaborated which would find admiration in every city of the Union. The master of all this activity soon appeared, a man of commanding presence—tall, broad, massive, with the demeanor of a courtier and the smile of a friend. It was impossible not to feel the influence of so magnificent a personality; and when Mr. Richardson slyly remarked—as he once did to the writer of these lines—that he built very few private houses, because the ladies are so difficult to please, and that he was confining himself mostly to the erection of public edifices, in which he was able to deal with committees of men, his visitor appreciated precisely what he meant. Here was an artist of large mold—his body large, his spirit large, his purpose large—and he could not endure the

*His  
studio at  
Brookline.*

the architect's usual burden of being compelled to cater to idiosyncrasies and persistencies.

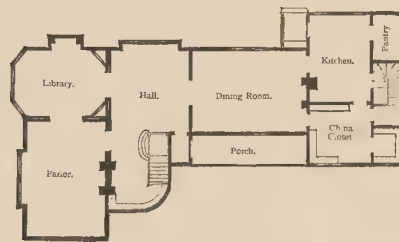
Mr. Richardson's fame began with his designs for Trinity Church, in Boston, <sup>Trinity Church, Boston.</sup> although he had previously attracted notice by the Italian Renaissance beauty of the Boston and Albany Railroad building at Springfield, Massachusetts, and the Romanesque beauty of the Brattle Street Church, in Boston. His favorite material was Bay of Fundy granite and Long Meadow sandstone, the former a dark red, and the latter a warm drab.

Mr. Richardson was for seven years a student of architecture in the École des Beaux-Arts, in Paris, after graduating at Harvard College; and a friend, in the editorial columns of the "American Architect," gave to the public a very interesting sketch of his pupilage. "Entering the school," he wrote, "as a rich young amateur, the work of his earlier years, although full of energy and enthusiasm, was naturally somewhat interrupted by the requirements of society, as well as by the details of the collection of a professional library, which he had begun, and was adding to with the discreet liberality of a connoisseur with ample resources. In the second year of his residence in Paris, however, the American civil war broke out, and his communication with his family in Louisiana was soon broken off—not, however, before he had learned that the fortunes of war had reduced his parents to poverty, and that <sup>A hard blow.</sup> he must henceforth depend upon his own resources. This misfortune, sudden and terrible as it seemed, proved in the end the making of a great architect, as well as of a man of uncommon force of character. He found himself in a foreign city, surrounded by luxuries, but with only a few francs of ready money, and no prospect of getting any more except by his own exertions. His courage soon rose to the emergency, and he prepared for the battle of life with a resolution which few men, thrown penniless upon the world, would have shown. Such books and pieces of furniture as had not already been paid for were sent back to those who sold them, and the sacrifice of a large portion of the others supplied him with the means of supporting himself for a few weeks, while he looked for employment. Naturally enough, he applied first to his instructors in the school, and was rewarded for his unselfish industry during his years of opulence by the offer, made through his patron, M. André—who still lives to mourn his loss—of a modest position in the office of one of the

*With a  
French  
architect.*

of the government architects, where he toiled through the long hours of a French draughtsman's day, beginning again at night with his work on his problems for the school, with which he still maintained a close connection. In this way, poor, but happy in his work and in the affection and applause of his fellow-students, the young American completed his seven years of school life. His position in the government office had by this time improved, and he had secured what the French consider a good opening in life; but, notwithstanding the entreaties of his companions, he resolved to give up his prospects in Paris, and try his fortune once more in the country to which his deepest sympathies drew him. Returning to New York, he established himself in business, and, by the slow steps which every young architect knows, he built up a reputation which has until now never ceased to brighten and increase."

Mr. Richardson was only forty-eight years old, and none can tell what his fame would have been had he lived to threescore and ten. More than any other American architect, he had the personal power that can interest the capitalist, and provide the means for great undertakings.



GROUND PLAN.

## MRS. CHARLES TAYLOR'S HOUSE.

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THIS house is situated at Chestnut Hill, Pennsylvania, and is built of Chestnut Hill stone. A summer-house near it is connected by a stone arch with the main house, there being a driveway under the arch. The most interesting and striking effect is seen from the rear, where the foundation-wall forms a large battlement, with a small turret at one of the corners, and supports a <sup>Large</sup> balustrade for the porch proper. This wall is twenty-four feet high. The site commands a magnificent view of valleys and hills throughout an extent of forty miles. The building itself is two stories high, with dormer-windows and a red-slate roof.

The walls of the battlement, or terrace, are laid after the manner of the roughest masonry, and the walls of the house like ordinary rubble-work. The outside finish of dormers, gables, balconies, and terrace-hoods, is of white pine, and the flooring generally of Georgia pine. The dormer-windows project their roofs, and form balconies; the double chimney in the center, above the roof, is connected by a stone arch. A commodious *loggia* appears on the second story, looking toward the northwest, over the hills and far away. In the basement are the kitchen and laundry.

We enter Mrs. TAYLOR'S house by the stone steps of a porch into a vestibule, which is finished in oak to the ceiling, and thence into the hall, twenty-two feet by twenty-seven, with cathedral-glass and transoms in the door, and three windows, directly in front of the entrance, opening to the floor, and leading into the large porch, which is the top of the terrace. All the finishing of the hall has been done in natural white oak, with paneled and beamed ceilings, a wainscot four feet high, paneled, and with delicate moldings with caps, and a stone fireplace, carved and immense.

The library opens at the north, sixteen feet long by eighteen feet wide, with



*The  
parlor.*

with a pointed bay-window and a corner fireplace, the whole room paneled to the ceiling in ash, with corner bookcases. Sliding doors separate it from the parlor, which has a bay-window with a seat around, and an open fireplace, and a white-pine finish.

From the hall a staircase of oak ascends, and to the south is the dining-room, eighteen feet by twenty-five, with a square bay-window, having open lights and china-closets. The finishing is in white pine, wainscoted four feet high, with an end fireplace. A door opens from the dining-room to the back staircase, and across it to the morning-room, twenty feet by sixteen, with a bay-window, and a finish in white pine, natural. A lavatory opens from the vestibule. The second floor has five bedrooms, a large hall, two bath-rooms, and open fireplaces. The third floor has six bedrooms. The house was built, in 1880, by Mr. Theophilus Parsons Chandler, Jr., who got the idea of the magnificent terrace-effect from the situation of an old farm-house in the suburbs of Philadelphia.

*Influence  
of good  
architect-  
ure.*

It is now nearly fifty years since Dr. Dwight, in his "Travels in America," attempted to describe the influence of good architecture on the manners and character of the inhabitants of a New-England town, and much of what he said is pertinent to the beneficent influences of our present architectural era. At that time, indeed, many writers considered that they were living in a similar era of domestic architecture, and one of them declared that, while, a few years before, most of the houses were built upon a very meager plan, affording scarcely more than a shelter from the inclemencies of the weather, and space enough in which to eat, drink, and sleep, with no higher aspirations than those of an unmeaning pile of wood or stone, a very considerable sprinkling was discernible, from the Mississippi to the Kennebec, of houses built in such a manner as to show at the first glance that something more than mere animal wants had been contemplated by the architect, and that an expression of the intelligent life of man, in a civilized state, was to be desired in a house.

While noting, then, the influence of good architecture, Dr. Dwight insisted that the perception of beauty and deformity, of propriety and indecorum, was the first thing which influenced man to escape from a brutish character, and that, in most persons, this perception is awakened by the exterior of society, particularly by the mode of building. Houses that were mean were apt to be  
inhabited

inhabited by people whose manners were groveling. A vulgar dress or mode of living was the exponent of a vulgar nature. People who lived in a town in which mean houses predominated cared little for intelligence, despised learning and science, and had little apprehension of morals except in the grossest form. Such people might pay their debts, but they would neglect almost everything of value in the education of their children. On the other hand, when men see good houses built about them, they recognize a superiority in the people that occupy those houses. When they indulge in handsome dress, furniture, or equipage, they are conscious that they themselves are superior. Beauty itself implies a superiority over deformity, and the possession of beauty is held to confer this superiority. "This," says Dr. Dwight, "is the manner in which coarse society is first started toward improvement; for no objects, but those which are sensible, can make any considerable impression on coarse minds."

*Superiority  
of beauty  
over  
deformity.*

Whatever may be thought of the profundity of Dr. Dwight's views—and for ourselves we believe that he underestimates the relations between the cultivation of the moral sense and the production of external beauty—nothing can be more evident than that good architecture has a retroactive influence of a favorable kind upon the manners of a community. If a man build a beautiful cottage or villa, in order to increase the comfort of those who are dearest to him, the influence upon himself, as well as upon them, must be wholesome. And history teaches that the growth of the beautiful has been co-extensive with the growth of society from barbarism into civilization.

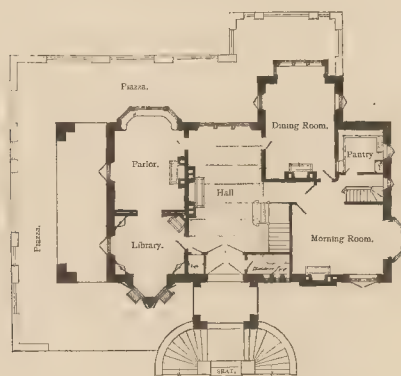
The owner of this house has selected his site with an intelligent apprehension of certain vital principles; and his experience and taste would undoubtedly lead him to recognize the propriety of the advice given by a famous landscape-gardener, who says: "When a site for a country place is to be selected, the first point, after health and good neighborhood, are, if possible, to secure a position where there is some existing wood, and where the ground is so disposed as to offer a natural surface for a fine lawn. These two points secured, half the battle is fought, for the framework or background of foliage being ready grown, immediate shelter, shade, and effect are given as soon as the house is erected; and a surface well shaped for a lawn (or one which requires but trifling alteration) once obtained, all the labor and cost of grading are avoided, and a single season's thorough preparation gives you velvet to walk upon."

*Selection  
of site.*

Velvet,

*Natural  
positions.*

Velvet, indeed, may the beautiful slope behind Mrs. Taylor's house be called; and she, at least, would echo our author's regret at seeing men pay large prices for indifferent sites, when positions on which Nature has lavished treasures of wood and water, and spread out undulating surfaces which seem absolutely to court the finishing touches of the rural artist, are so easily at command; where the masses of trees may easily be broken into groups that have immediately the effect of old plantations, and where all the minor details of shrubbery, walks, and flower and fruit gardens, fall gracefully into their fit positions, to say nothing of the seclusion and privacy which such bits of woodland afford. No one who has had the pleasure of walking through Mrs. Taylor's extensive and beautiful grounds will fail to appreciate the benefits to be derived from a knowledge of the fundamental principles that should cover the selection of a site for a country-seat. Even Mr. Downing himself, with all his admiration for the English private parks, and with all his observation of what is attractive in the earlier landscape-gardening of this country, would have been surprised at some of the more enchanting features of this beautiful place.



GROUND PLAN.

## MR. SAMUEL B. BROWN'S HOUSE.

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THE architect of this noble structure, Mr. Theophilus Parsons Chandler, Jr., has adopted some characteristics of the Early English style, with American adaptations. The building is situated near Haverford Station, Pennsylvania, in the midst of a rolling country and ample prospects, and is constructed of native gray Haverford stone, with trimmings of the same. The eye is attracted by the tower and conservatory, grouped together in the center of the south elevation; by the red-tiled roof, with its terra-cotta crestings; by the double chimney at the extreme east, and by the stepping-stone effect of the gables. The entire length is one hundred and eight feet, and the width forty-eight feet.

Entering by a hall, twenty-eight feet by eighteen, finished in dark oak, we notice a corner-fireplace of stone, elaborately carved, and, to the west of it, an archway, whose face is of very rough Haverford stone, leading into a round bay, where is a movable lounge. Standing in the bay, the view across the hall terminates in a beautiful window of leaded glass on the first landing. The ceiling shows beams of oak, and the wainscoting also is of oak.

From the hall, eastward, is the dining-room, in cherry, twenty-one feet by seventeen, with a wooden ceiling; thence, through an archway, the tower, sixty-four feet high, is entered, and, through another archway, the conservatory, twenty-two feet by nine, with a tiled floor and movable sashes. There are back staircases, butler's pantry, servants' bath-room, servants' hall, and kitchen. To the west of the main hall is the library, seventeen feet by twenty-eight, finished in light oak, with a mantel of the same wood, showing an oval mirror above the shelf, and a facing of Wyoming blue sandstone. The bay has an arched ceiling, with groups of windows and panel-work; and there is a casement-window to the porch, and an archway, with sliding doors, to the reception-room, which is finished in maple, with a large casement-window.

From

From north to south the view is uninterrupted through both rooms, out-doors.

From under the staircase of the main hall a door leads to the porch on the north side, which is fourteen feet by ten. The heating is by steam, and there are electric bells, speaking-tubes, and telephones.

*The  
second  
floor.*

On the second floor are four bedrooms, a store-room, a loft, two bath-rooms, and a linen-closet. The principal bedroom has an elaborate Japanese mantel of butternut, with a tiled facing ornamented in water-color, after Japanese designs. The dressing-room, adjoining, has corner-windows, with leaded glass, giving the effect of a bay-window. The third floor has two servants' bedrooms, three guests' rooms, and a bath-room.

The east elevation shows the tower, the conservatory, and very steep roofs of red tile, with terra-cotta crestines; also a glimpse of the north porch, and a full view of another porch, with a curved stone leading to it. The north elevation shows the top of the tower and an interesting series of windows, four of them grouped below, three grouped next above, a mullion-window still higher, with a balcony, supported by corbels and a wrought-iron railing, and, above all, an oval window. All the rooms have inside shutters, and all the flooring is of Georgia pine.

*Function  
of archi-  
tecture as  
art, etc.*

The architect of this house has very enlarged views of the function of architecture as an art; in other words, he is susceptible to the influence of the spirit of the nineteenth century. Judged by his works, he has little sympathy with such views as those of Mr. Richard Popplewell Pullan, the English architect, who, in a recently published series of "Studies in Architectural Style," maintains that, when building churches, we should use the Gothic style, or at least its Byzantine and Romanesque roots and offshoots; that, when building public offices, in which light and air are the chief necessities, we should use the French or Italian Renaissance style; and that, when building museums, and other structures of a monumental character, where dignity of effect has chiefly to be studied, we should use the pure classic Greek or Roman style. Mr. Chandler, on the contrary, has a vital sense of the importance of preserving the harmony between a building and its surroundings; of adapting its external structure to its internal wants; of incorporating such features as are demanded by an intelligent apprehension of the special necessities of the case, without regard

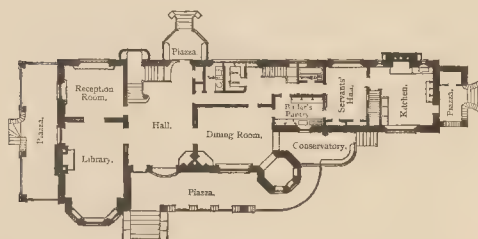


regard to the conventionalisms of the Gothic, the Italian Renaissance, or the classic Greek. Like Mr. Pullan, he finds in many modern houses designs that are mere medleys of the details of all periods, and are offensive to the man of <sup>Medley</sup> educated taste; but, unlike him, he is willing to admit that contemporaneous <sup>designers.</sup> architecture may proceed upon lines laid down by itself; and even Mr. Pullan is forced to consider that, in spite of his admiration for the varied and beautiful forms of Gothic architecture, their universal adoption is impracticable; and that the Gothic, generally employed, contains so many details borrowed from French, German, and Italian buildings, that it can not be considered pure. He has unlimited praise, to be sure, for the Houses of Parliament, which "in every respect suit the purposes for which they were intended, and are, without exception, the finest buildings of modern times"; and he will perhaps pardon the observation that such a statement is scarcely in harmony with the assumption that the author of it possesses the critical spirit. We have elsewhere noted some very severe strictures on the architectural value of the Houses of Parliament; and certainly of few buildings in this world can it be truly said that they "in every respect suit the purposes for which they were intended." Our author evidently is a disciple of the Gothic school, and he has a profound contempt for "the classic men, who, if called upon to design a church, would prefer to produce one on the lines of a basilica, in place of taking one of our stately minsters or simple parish churches for their model." Accordingly, it pleases him to adhere to precedent, even though charged with being a mere copyist, because, as he says, Michael Angelo, Raphael, Sansovino, Inigo Jones, and Sir Christopher Wren, designed "edifices of infinite beauty and variety, based upon classic forms"; and he has no words too strong to express his dislike of the efforts of the eclectic school in England, "which have resulted, for the most part, in a reproduction of a degraded caricature of classic forms, used in the Low Countries, in which sharp-angle pediments, stunted or elongated columns, and outrageous moldings, are heaped together without the slightest regard to proportion."

Undoubtedly the finest results of the present Renaissance of American architecture, as applied to country-seats, have been obtained by disciples of the eclectic school—men who, having a just sense of the conditions of each particular case that comes within their view, feel themselves free to use any means <sup>Eclectic</sup> or methods <sup>school.</sup>

*Range of  
resources.*

or methods that are adapted to secure the desired end. Without special preferences, without special apostleship, they have surveyed the products of the architect from China to Peru; they have become conversant with the best that has been thought and done in architecture; and they have drawn upon their resources in all directions in perfecting each individual plan. To them, the Classicists are mere copyists; the Gothic votaries are mere copyists; the men of the Italian and French Renaissance are mere copyists. They propose to exercise the untrammelled freedom of the artist of the nineteenth century; they are determined to enter into the liberty with which the nineteenth century has made them free; they are as jealous of their prerogatives as were the American revolutionists of 1776; they insist that the present era is an era of freedom; and above all and beyond all, they maintain that, if architecture is one of the fine arts, it must behave itself, in each particular instance, with a proper understanding of the natural conditions, and of their relation to the instance in hand. To them, architecture would be an art of little import if it required a servile adherence to the behests of the past.



GROUND PLAN.

## MR. G. N. BLACK'S HOUSE.

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FOR beauty of situation, Mr. G. N. BLACK's villa, at Manchester-by-the-Sea, is almost unrivaled. Standing on a craggy height beside the ocean, surrounded by wild shore-effects and charming landscape-gardening, in the midst of a colony of handsome suburban houses, and yet apart and almost solitary, so far as the privacy of its inmates is concerned—the roar of the breakers at its feet, and the glistening sails beyond; the water changing its hues from deepest blue to dullest lead, and the cool sea-winds blowing from the illimitable expanse of ocean—this noble villa could scarcely be more happily located. Nor has the peculiarity of the situation been lost sight of by the architects, Messrs. Peabody and Stearns, in preparing the design. On the contrary, the design is a logical outgrowth of the structural necessities of the situation.

The outside consists principally of shingling; and the elevation shown in the accompanying illustration is noticeable, first of all, for the prominence given to the driveway under the large arch. Three principal entrances to the house have been provided: one from the driveway itself, in the side of the arch; the other from the extension beyond the driveway; and a third from the ocean-front. Our illustration presents a side view and a part of the front view, and gives a good notion of the unusual size of the building, as well as the abundance of its piazza-space, the breadth of its bay-windows, the grouping of its chimneys, the fashioning of its dormers, and the value of its hexagonal tower, to say nothing of the general character of the rural surroundings. Most of the stone used in the foundations was gathered in the vicinity.

The architects themselves, however, think very highly of a point of view beyond the archway of our illustration, from which several other features are discernible, and to which the visitor first approaches when entering the grounds in a carriage or on horseback. Here, at a distance of some thirty feet from the

the entrance to the main hall, he has an excellent view, not only of the archway and the foliage beyond it, but also of the bay-window above it, the large gable, with its five windows, the great slope of the roofs of the main structure and the wing, and the solid chimney-tops, in addition to some delightful results of landscape-gardening. Here, also, are seen to full advantage the several planes on which the house was built, and their very striking contrasts. But, for ourselves, we much prefer the position chosen by our artist, because, from no other position, taking into account the abundance of the foliage, was it possible to present so adequate a view of the magnitude and the variety of the structure.

*The crags.* Mr. Black's house has been named by its owner "Kragssyde"—i. e., beside the crags—and his friends often amuse themselves with a visit to some enormous crags in the vicinity, which have more than a local reputation on account of their size and situation. Seen from a neighboring cove—"Lobster Cove" by name—the house seems perched upon a rocky height, down whose precipitous sides the descent would be perilous.

The principal rooms of the first floor are characterized mainly by the abundance of panel-work of wood used in the finishing. Of the main hall, with its large, open fireplace, surrounded by comfortable seats, that form part of the wainscoting, this is especially true, and also of the library, which, too, has its open fireplace. While cost has not been considered, where effects were desired, it may be said that the finishing has a subdued and chastened aspect, without vulgarity and without pretense.

*Arrangement of the dining-room.*

Little attention is now paid, in the arrangement of the dining-room, to the conventional regulations which have come down from earlier days—for instance, to such a regulation as that which insists upon placing the sideboard at one end of the room instead of at one side, because it is at the back of the master's chair; and, also, because "there is a certain importance inherent in a good sideboard which demands one end of the room for itself." Nor does the American architect believe that the "sideboard ought never to be surmounted or even flanked by end windows, because, not only are the operations of the servants thus brought into prominence, but, when a gentleman does honor to his guests by displaying his plate, its effect is destroyed by the glare of light." Nor does he insist that "every chair ought to stand at the wall facing its place at the table, and that, if 'dinner-wagons,' or *chiffonniers*, are used," their position should

should be at the two end corners, opposite the sideboard. Less than all does he believe that "in a dining-room, the only purpose of the fire is to warm the room, without constituting—what is invaluable in a sitting-room—a comfortable fireside; so that, but for our pardonable prejudices in favor of an open grate, the best mode of heating for the special purpose would be by hot-water apparatus, or the like." If there is one room in the house where the American architect of the new epoch exerts his energies and taste to produce a beautiful and generous effect of mantel and fire-opening, it is the dining-room, and visitors to Mr. Black's house will appreciate the force of the remark.

M. Viollet-le-Duc observes that every branch of art exercises a power similar to that of music, and that every artist in his own sphere can command a range of thought equal to that of the musician who can recall to our mind the harmony of the waves until we seem once more to behold the immense ocean and to breathe in the fresh smell of the beach. Those who enter a low, dim apartment, he says, will not at first direct their eyes toward the roof, as every one does when entering a lofty temple, whose vaulted ceiling soars on high. Their attention is at first attracted horizontally, and then to the pavement, and they will leave the room without knowing whether the vault of the ceiling is decorated or plain. Long, horizontal lines, ceilings low or lofty, an apartment somber or brilliant, awaken very different sensations, just as the minor tone in music awakens sensations different from the major tone. But, while the law is of general truth, its application is often interfered with by the strength or beauty of color; and one can easily imagine himself in an apartment in Pompeii, its ceilings low, but so beautifully decorated that the eye is attracted to them at once. There are several houses in this collection whose interiors illustrate this truth. Their ceilings, though very low, are so treated as to give an indefinable sense of coziness, and often, by the introduction of a warmly tinted or an elaborately carved frieze, or of a graceful arch, resting on pretty pilasters, stir the mind with the influence of beauty. In Mr. Black's house, the effects are produced through a great variety of means, but these means were understood by those who used them, and especially did they recognize the analogy pointed out by M. Viollet-le-Duc.

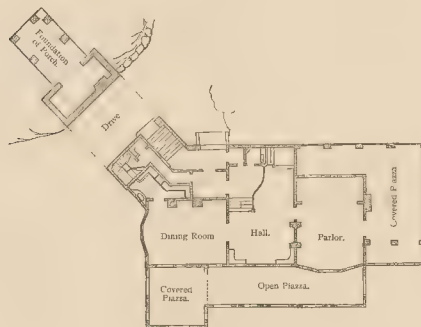
Many years ago, Mr. Ruskin noticed what he described as the "opposition and uncertainty" of our architectural system, and ventured the opinion that there

*Viollet-le-Duc's observation.*



*Mr.  
Ruskin's  
positive  
views.*

there is something grateful in any "positive views," though in many points wrong, as even weeds are useful that grow on a bank of sand. How pleasurable it would be, he added, to go through the streets of London, pulling down those brackets, friezes, and large names, restoring to the tradesmen the capital they had spent in architecture, and putting them on honest and equal terms, each with his name in black letters over his door—not shouted down the street from the upper stories—and each with a plain, wooden shop-casement, with small panes in it that people would not think of breaking in, in order to be sent to prison! Mr. Black's house, both inside and outside, abounds in "positive views," and in this respect at least would not displease the author of "The Stones of Venice."



GROUND PLAN.

## MR. EDWIN H. BENSON'S HOUSE.

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THE view from this house is one of the finest in the suburbs of Philadelphia. *View from the house.* From a beautiful knoll near Chestnut Hill the eye stretches over a magnificent expanse of valley, mountain, and rolling land, until it rests in the Reading Hills, almost sixty miles away. The grounds about the house have the feeling of an English park, and the house itself is fit for the site, and is practically a part of the landscape. The walls are entirely of native stone, as in the case of most of the houses erected by Mr. Theophilus P. Chandler, Jr., who believes that we must have stone buildings if we want any history. Ever since his arrival in Philadelphia he has made much of the possibilities of stone in architecture, and has set his face against the current fashion of using clapboards or shingles. Mr. BENSON'S house is only one of a series that he has constructed on these principles, and the result must be pronounced satisfactory to a very high degree.

The general style of architecture shows certain early English and French features, but these are subordinated to the American peculiarities, and we see an abundance of piazza-space and of solid shutters, so that the effect is entirely modern and American. All the rooms overlooking the distant hills adjoin one another and open into one another—the library, card-room, billiard-room, great hall, parlor, dining-room, and tower—and when these apartments are thrown open, on any great occasion, the magnitude of the interior is very impressive. The *porte-cochère* in front of the house has unusual solidity, and the entire structure impresses one as enduring, as well as commodious and noble.

The hall, about fifty feet long by twenty-four feet deep, has a very elaborate *The hall.* oak ceiling, a paneled staircase of oak, stained-glass windows, and much carving on the newel-post, and near it. Its immense fireplace is of English sandstone, with an elaborately carved coat of arms, and an enormous fire-opening. The dining-room, finished in chestnut, is about thirty feet long; the parlor, finished in butternut,

in butternut, with a white-and-gold decoration, is twenty-four feet square; the billiard-room, in dark, quartered oak, nineteen feet by twenty-four, has a mantel of marble and oak. An extra staircase of slate, and brick walls, make a fire-proof fire-escape, on the north side, from top to bottom. Most of the interior partitions are of brick; all the plastering is done on wire; asbestos paper lies between the floors; all the air-spaces are finished up with mortar, and the building is thus practically fire-proof.

*Plan  
of the  
interior.*

The general plan of the interior is fine and free: you can stand at the dining-room fireplace, at the extreme west end of the building, and have a view of ninety-two feet, through library, hall, and parlor, to the fireplace of the parlor, with its mantel and seats, at the extreme eastern end of the house; or you can stand at the fireplace of the hall, at the extreme northern end of the building, and look across to the stained-glass windows on the first landing.

Mr. Chandler's experiments in the suburbs of Philadelphia have led him to cover some of his houses, especially those that are surrounded by the great trunks of trees in winter-time, with the green slate of Vermont; and his stone houses are not all gray. Some of them are cream-color, some a bluish white, some a rich brown, and the coloring of both houses and roofs varies with the location.

The color of Mr. Benson's house is unusually felicitous—gray in the stone, with a soft red in the tiled roofs. One notices the enormous east chimney, which is entirely external, and, adjoining it, the small balcony; also the architectural value of the tower. Go where you will in the surrounding country, the tower is sure to attract your observation. The piazza-posts and the curved parapet of the southern wall are extremely original in design, and have been copied on several occasions by other architects. Not far from them is a curious twisted tower, apparently resting on nothing. The *porte-cochère*, on the other side, has curved buttresses and giant arches of rough stone. The principal piazza is not less than one hundred and twenty feet long. Two balconies from the third story of the south side are supported by stones that step out one by one so as to form a huge shell. We note also the sweeping foundation-lines of the principal piazza.

*The  
tower.*

The grounds of Mr. Benson's house have been laid out with especial care, and illustrate certain fundamental principles laid down many years ago by Mr.

A. J. Downing,

A. J. Downing, the famous landscape-gardener. "We believe," said he, "that artists and men of taste have agreed that all forms of acknowledged beauty are composed of curved lines; and that the more gradual and gentle the curves, or rather the farther they are removed from those hard and forcible lines which denote violence, the more beautiful they are. The principle applies as well to the surface of the earth as to other objects. The most beautiful shape in ground is that where one undulation melts gradually and insensibly into another. Every one who has observed scenery where the foregrounds were remarkable for beauty must have been struck by this prevalence of curved lines; and every landscape-gardener well knows that no grassy surface is so captivating to the eye as one where gentle swells and undulations rise and melt away gradually into one another. Some poet, happy in his fancy, has called such bits of grassy slopes and swells 'earth's smiles'; and when the effect of the beauty and form of outline is heightened by the pleasing gradation of light and shade, caused by the sun's light, variously reflected by such undulations of lawn, the simile seems strikingly appropriate. With every change of position the outlines vary, and the lights and shades vary with them, so that the eye is doubly pleased by the beauty of forms and *chiaro-oscuro* in a lawn with gracefully undulating surface."

*Forms of  
beauty.*

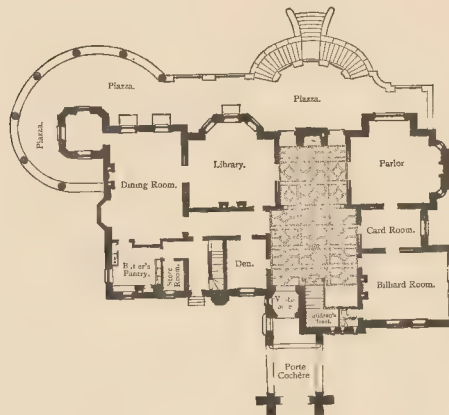
Indeed, it is the finest tribute payable to Mr. Downing's genius that the general principles which, after years of study and travel, he endeavored to inculcate for the benefit of the American public, are as warmly recognized now as when they were first enunciated thirty years ago. He seemed to have put himself *en rapport* with the true conditions of his subject; to have apprehended with his heart, as well as with his intellect, that there is no positive beauty in a straight or level line; that if a dead level were the thing needful to constitute beauty and surface, then "all Holland would be the Arcadia of landscape-painters; and while Claude, condemned to tame Italy, would have painted the interior of inns and groups of boors drinking, Teniers, living in the dead level of his beautiful nature, would have bequeathed to the world pictures of his native land, full of the loveliness of meadows smooth as a carpet, or enlivened only by pollard willows and stagnant canals. It is not the less fearful to see, as we have often seen in the United States, where new places are continually made, a finely varied outline of ground utterly spoiled by being graded for the mansion."

*At once  
of beauty,  
in a dead  
level.*

If, as

*Natural  
variations  
should be  
retained.*

If, as Mr. Downing maintains, the surface of the ground is rarely ugly in a state of nature, because all nature leans to the beautiful, and the constant action of the elements goes continually to soften and wear away the harshness and violence of surface, why should a man attempt to break up all natural curves by the process of grading? We can not do better than to ask our readers to think—as Mr. Downing asked his readers—before they even commence any improvements on the surface of the ground, in what natural beauty consists, and whether, in grading, they are not wasting money, and losing that which they are seeking? Some of the prettiest grounds, in their natural state, are full of varied undulations; and to run a plow through them, and then to scoop the dirt up and distribute it so that it shall lie in a perfect inclined plane—as is so often done in suburban grounds—is not only a waste of money, but an insult to the cultivated sense of the beautiful.



GROUND PLAN.



